

ISSUE 21 WINTER 1990 \$4.50

# Knitter's

ARIZONA  
SHADOWS

## The American Southwest

**Mesa Verde Vest**

THUNDERBIRD  
JACKET

**Knitted Leggings  
of the Western Tribes**

TAPESTRY  
KNITTING

**Sand paintings**

COYOTES

**That Contest:  
fancies & speculations**

**Knitter's how to: Creating surface designs**



# Knitter's

## KNITTING

NANCY BUSH

### Knitter's notebook

Low-stress knitting:  
a Navajo rug pullover.

6

JOAN SCHROEDER

### Arizona shadows

This reversible vest and pullunder  
are warm enough for winter.

8

MOCHILE MAKES

### Baby bunting

Perfection in packaging.

10

NICKY EPSTEIN

### Thunderbird jacket

From Indian blanket to Dad's jacket.

16

NANCY BUSH

### Coyotes

These critters howl under  
eternally-starry western skies.

18

MOLLY GEISSMAN

### Ojo Caliente

Warm Spanish eyes: a one-  
piece jacket.

24

STITCHWORK

### Bordered cardigan

Multicolored miters meet mid-center.

26

PRISCILLA GIBSON-ROBERTS

### Tapestry vest

Knitted leggings  
of the western tribes  
Weatherproofing Navajo-  
and Salish-style.

33

NICKY EPSTEIN

### Southwest sampler

An assortment: 16 cacti, 10 tepees,  
8 skulls, 4 snakes and thunderbirds.

40

CANDI JENSEN

### High country Holstein

Born and bred on the needles.

48

SUSANNA LEWIS

### Painted Desert

Tapestry weaving — for machine  
knitters: a Southwestern vest.

50

JEAN FROST

### Sand paintings

Encircled by magic.

56

MEG SWANSEN

### Mesa Verde

Ancient Anasazi cliff dweller's pot  
translated into stitches.

64

**POSTMASTER:** Send address changes  
to: Knitter's, P.O. Box 1525,  
Sioux Falls, SD 57101-1525



Navajo rug pullover p. 6



Arizona shadows p. 8

Baby bunting p. 10



Thunderbird jacket p. 16



Knitter's Magazine Winter '90



Coyotes p. 18



Bordered cardigan p. 26



Southwest sampler p. 40

**FRONT COVER:** Bunting designed  
and knit by Michele Maks in  
Plymouth's Emu Superwash DK,  
p. 10.

**BACK COVER:** Sweater designed  
and knit by Jean Frost in  
Ironstone's Windsor, p. 56.

Photos by Alexis Xenakis.

LILY CHEN	
<b>Woven arrowheads</b>	74
Who gets to wear them today — you or your table?	
JENNIFER KAHIL	
<b>Short and simple</b>	80
... But not small: Two Grey Hills pillow.	

## ARTICLES

<b>This issue and that contest</b>	2
Fancies & speculations: a knitter's guesser's compendium.	

<b>Letters from readers</b>	4
-----------------------------	---

<b>Color techniques</b>	14
-------------------------	----

LILY CHEN	
<b>On designing</b>	22
Creating surface designs with slip stitch floats.	

PRISCILLA GIBSON-ROBERTS	
<b>Tapestry knitting</b>	30
A weavers approach: intarsia, overdyeing, and knitting L to R.	

PRISCILLA GIBSON-ROBERTS	
<b>Other times, other places</b>	36
Knitting in the Southwest and the Pacific Northwest.	

CINDY WIKI	
<b>For knitters</b>	38
The Sedona Godmothers knit love covers.	

<b>Snapshots</b>	55
An international report.	

CAROL LABRANCHE	
<b>Books</b>	68
<i>Nursery Rhyme Knits, A Passion for Color, The Anchor Manual of Needlework, Big Sweaters, Andean Folk Knitting Traditions and Techniques in Peru and Bolivia.</i>	

## Knitter's HOW TO/SPECIAL HELPS

<b>Corrections</b>	5
<b>Next</b>	5
<b>Yarns</b>	44
Vital statistics of the yarns used for our projects.	
<b>Subscription form</b>	61
<b>Knitter's school</b>	72
New and review: If a technique is new to you, look here for help	
<b>Abbreviations</b>	72
<b>Index of Advertisers</b>	75
<b>Classifieds</b>	76



High country Holstein p. 48



Mesa Verde p. 64

Woven arrowheads p. 74



Two Grey Hills p. 80



## An eyeful.

*It seems too obvious to say, but I will: books and magazines are visual. We can touch them, and when they are very new (or very old) we can smell them, but most of the time we just see them.*

*Much of what we see in print is words; this issue of this magazine is no exception. The words are important; they convey information to part of our brain.*

*The rest of what we see is pictures — whether photos, drawings, or charts. And this time, we'd like you to start with the pictures. You may find that you do not need to go further.*

*So, no more words, take a whiff and then—on to the pictures.*

*Elaine*

*Knitter's wishes to thank Dino (our cover cat) and his person, Nancy Everist, The Inn at Loretto, Bandelier National Monument, and the State of New Mexico Economic Development and Tourism Department — all of Santa Fe, NM; Derek Dorame of Tesuque Pueblo (the bunting's other wearer), and J'antzes of Sioux Falls for use of their collection. Accessory credits on p. 45.*

# Welcome to KNITSTER'S

## NAVAJO RUG PULLOVER

By Nancy Bush

*Yarn too fine? Try doubling it.  
Want simple color patterns? Keep  
them small and use only two  
colors at a time. Even underarm  
gussets are as easy as increasing  
and decreasing.*

**Sizes.** S (M, L).

**Finished Measurements.** A. 38 (41½, 45)". B. 2½". C. 7 (7, 7½)". D. 2½". E. 7 (7, 7½)". F. 2". G. 5½ (6¼, 7)". H. 7¾ (8¼, 8½)". I. 16 (16, 16½)".

**Materials.** A. Froehlich's 'Camel' (70% wool, 30% camel hair; 50g/approx 220 yds): 10 (10, 11) skeins in color #6393 brick (MC); 1 skeln each #6389 blue, #6380 gold, #6367 green. The yarn is used double throughout. B. 24" circular, 16" circular, and double-pointed needles in sizes 4 and 6, or size needed to obtain gauge. C. 2 holders. D. 4 markers. **Gauge.** 21 sts and 30 rows equal 4" with larger needles and yarn used double over stockinette stitch.

**Stitches.** St st (stockinette stitch): When worked circularly, all rounds are RS rounds and must be knit. When worked back and forth, knit RS rows and purl WS rows.

**Note.** This pullover is worked circularly to the widest part of the gusset, then back and forth to the shoulder. The sleeves are worked circularly from the shoulder down.

**Body.** With smaller 24" circ ndls and green, CO 164 (180, 198) sts. Join and work 2 rnds in k1, p1 rib. Change to MC and k1 rnd. Continue in k1, p1 rib for 2½". On last rnd of rib, inc 34 (38, 40) sts evenly; 198 (218, 238) sts. Place a marker at beg and one at midpoint of rnd (UA markers). Change to larger 24" circ ndl and work in St st until piece meas 9½

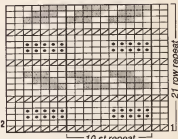
(9½, 10)" from beginning or 2½" less than length to armhole.

**Begin gusset.** After first marker, M1 (see School, p. 72, Make 1 raised Inc). Work to next marker, slip it and M1. Finish rnd. Rnd 2: Knit. Rnd 3: \*M1 after UA marker, k1, M1, and place another marker (gusset marker); work to next UA marker and repeat from\*. Rnd 4: Knit. Rnd 5: At each gusset, M1 after UA marker and M1 before gusset marker; 4 inc made. Repeat Rnds 4 and 5 until there are 19 sts between markers for each gusset. Place these gusset sts on holders.

Now work 99 (109, 119) sts of Back and 99 (109, 119) sts of Front separately, back and forth, following chart for color pat. **Back:** Work until armhole meas 9 (9, 9½)". End having completed a MC row. Place Back sts on a holder. **Front:** Work until armhole meas 7 (7, 7½)". End ready to begin a RS row. **Shape Front Neck:** Keeping in pat, work 38 (42, 46) sts, place next 23 (25, 27) sts on a holder for Front Neck. Attach new yarn and work remaining 38 (42, 46) sts. Continue working both sides at the same time, BO 3 (3, 4) sts 2 (2, 1)x, 2 (2, 3) sts once, and 1 (1, 2) sts 1x; 29 (33, 37) sts. Work until piece meas the same as Back, end with the same MC row as Back.

Join shoulders by the knitted seam method (see School, Shoulder BO, seam effect).

**Sleeves.** With larger 16" circ ndl and MC, pick up and knit 96 (96, 100) sts



□ brick, #6393      □ blue, #6389  
■ green, #6367      ■ gold, #6380

around armhole plus 19 gusset sts; 115, (115, 119) sts. Place a marker before and after the 19 gusset sts. Join and work around in St st; dec after first marker (SSK, see School) and before second marker (k2tog) every other round 9x. One gusset st will remain. Continue, dec before and after this remaining gusset st (it becomes the sleeve 'seam' line) every 5th rnd 20 (20, 21)x; 57 (57, 59) sts. Change to dpn when necessary. Continue even until sleeve meas 16 (16, 16½)" from end of gusset, or 2½" less than length of sleeve. Dec 21 sts evenly spaced; 36 (36, 38) sts. Change to smaller dpn and work k1, p1 rib for 2½". Change to green and knit 1 rnd; then BO in k1, p1 rib with green.

**Collar.** With RS facing and MC, and beginning at Center Front with smaller 16" circ ndl, pick up and knit 12 (13, 14) sts from Front Neck holder, 16 (16, 18) sts up R Front Neck edge, 41 (43, 45) from Back Neck holder, 16 (16, 18) sts down L Front Neck edge and remaining 11 (12, 13) from Front holder; 96 (100, 108) sts. Work 6 rnds in k1, p1 rib. At end of 6th rnd, inc 1 st. Turn work and, purling the first st, continue rib, working back and forth for 3" more, ending at L Front edge. Change to green and k1 row, BO in k1, p1 rib with green. Weave in ends.

# NOTEBOOK



*The color pattern is worked in fairisle technique: only two colors per row. Here no color carries over more than 5 stitches. The doubled strands of 'Camel' can be seen where the yarn relaxes in the carries.*

# ARIZONA SHADOWS

By Joan Schröder




*'I've been to Arizona once in my life, but the image I have is overwhelming: mountains in exotic shapes, canyons, and those magnificent saguaro cacti all link the land to that omnipresent blue sky. The ever-brilliant, ever-moving sun throws shadows, changing any scene ever so slightly in an eye blink.'*

**Interlocking patterns in this combination of tweed and ombré yarns resemble the jagged Arizona horizon. Wool, reinforced by stranding, and doubled if pullover and vest are worn together, is as warm as Arizona sunshine.**  
(CONTINUES ON PAGE 46)







*'With  
Plymouth's  
wonderful color  
range in  
washable Emu,  
an untraditional  
baby bunting was  
born. Inside its  
soft chamois  
lining, baby can  
be soft and warm  
even if certain  
parts become, as  
they inevitably  
will, damp.'*





# BABY BUNTING

By Michele Maks

*I spent a sniffling weekend with a box of tissues and Kaffe Fassett's Family Album. In my delirious state, I decided to make one of those sweaters with millions of colors, millions of strands flapping. I used a photocopy of a Southwestern mosaic as a starting point. Playing with graph paper and colored pencils led me to an interesting, if impossible, chart: turquoise jewelry and adobe blocks, sunsets over mountains. But not knitting—so I changed the color sequence to be the same in each terra cotta colored zig. Time to change the baby...*

*When I sat back down on the couch, the chart had turned itself around, showing me the obvious—if the pattern were done side to side, there would be only two colors per row!*

**Size.** To fit 0-6 month baby, chest measuring 19".

**Materials.** A. Plymouth's 'Emu Superwash DK' (100% wool; 50g/approx 123 yds); 5 balls in color #3068, turquoise (MC); 2 balls each in colors #3014 terra cotta I (A), #3003 terra cotta II (B), and #3055 terra cotta III (C). B. Knitting needles sizes 4 and 6, or size needed to obtain gauge; the length (24 or 29") and flexibility of circular needles make them preferable, but not essential. C. 20" zipper. D. Lining fabric (optional); I used approximately 1 yd 60" wide cotton chambray in a tomato red very close to terra cotta II. (It is recommended that any fabric used be pre-shrunk in hottest possible water.) E. 1½ yds cord for drawstring. F. Crochet hook. G. Needle and thread. H. Nylon fabric for drawstring casings.

**Gauge.** 24 sts and 24 rows equal 4" with larger ndls over St st in color pat.

**Note.** The bunting body is worked side to side in zigzag pattern. The beginning and end of this piece will be part of the zipper opening in front. The yoke and bottom edge are picked up at sides of this body piece.

**Body.** With larger ndl and MC, CO 85 sts. Work back and forth in zigzag pat from Chart 1 for approx 30", ending with 181 rows (6 x 30, plus ending row). BO all sts with MC.

**Sleeves.** With larger ndl and MC, CO 61 sts. Follow Chart 1 for 4½". BO all sts in MC. **Ribbing:** With smaller ndl and MC, pick up 60 sts along CO edge. [K2tog, p2tog] across; 30 sts. Work in est k1, p1 rib for 2".

**Note.** There is a reason for doing the ribbing this way. This method facilitates knitting on a replacement rib. (As a mother of five, I look at all children's items as hand-me-downs.)

**Hood.** With smaller ndl and MC, CO 85 sts. Work in k1, p1 rib for 2". Change to larger ndl and follow Chart 1 until hood meas 8½" from beginning. BO all sts. At this point stop and read the first two paragraphs of **Finishing**. If you want to line the bunting and use your knitted pieces as your pattern, it is easiest to block and cut lining pieces now for body, sleeves, and hood.

**Bunting yoke.** With larger circ ndl, RS facing, and MC, pick up 180 sts along one side of body. (Make sure you pick up sts between first MC and next st.) [P1, p2tog] across; 120 sts. *Divide for Fronts and Back as follows:* With RS facing, k1 A, [k13 MC, k1 A] twice, BO 2 sts with A (this dec 1 st on both R Front and Back; place 29 sts of R Front on holder); A st left from BO will be first k1, k13 MC, k1 A, k13 MC, k2tog with A, [k13 MC, k1 A] twice, BO 2 sts (this dec 1 st on Back and L front; 57 sts for Back); A st rem from BO will be first st, [k13 MC, k1 A] across. Break yarns and place 29 sts for L Front on holder. First Row of Chart 2 is completed for Fronts and Back.

**Back.** With WS facing, attach yarns and continue to work from Chart 2, beginning with Row 2, until 28 pat rows are completed. Work 2 rows St st with MC. BO all sts.

**Fronts.** Return sts of Fronts to ndl. Continue to work from Chart 2 as for Back; at the same time, when 4" from beginning of chart, BO 10 sts at neck edges (this will need to be done on alternate rows for L and R Front). Dec 1 st at neck edges EOR twice. Work even on 17 sts until Fronts correspond to Back.

**Bottom edge of bunting.** With larger ndl, RS facing, and MC, pick up 183 sts along bottom edge of bunting. Again, make sure to pick up sts between first MC st and next st. P1 row with MC. Work back and forth in St st, following Chart 3. K 1 row MC. Change to smaller ndl and work in k1, p1 rib for 2". BO all sts.

**Finishing.** Block body section, sleeves and hood to required specifications. This is where you decide whether you want to line the bunting or not. If you do, here goes. If not, skip to *Sew knitted pieces tog*.

Cut out your lining fabric as per cutting diagram (p. 12). If you are lazy like I am, you will use the knitted pieces as your pattern as much as possible. Pin these down. Cut around each piece, leaving a ½" seam allowance all around patterned pieces (ribbings do not count). If this lazy method does not appeal to you, use the specifications on the cutting diagram to make

Chart 1

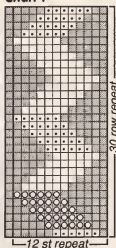


Chart 2

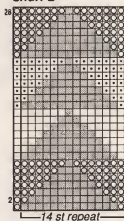
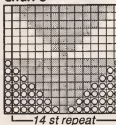


Chart 3



- A, #3014
- ⊗ B, #3003
- C, #3055
- MC, #3061

# OVER 450 BRILLIANTLY COLORED YARNS

## For Just \$9

Satisfaction Guaranteed  
or Your Money Back.

Careless, tough, yank over 450 samples of the world's finest, most beautiful yarns right in the comfort of your own home. If you aren't convinced you love them, send them back and we'll refund your money.

If you love them you'll still get your money back because we credit the \$9 to your first order for \$50 or more.

Over 10,000 satisfied Cotton Clouds customers can attest to the beauty and workability of these yarns—many available only from Cotton Clouds. As you page through our catalog you'll find yarns, looms, needles, books, patterns, videos, and all BOND accessories—each pre-tested to guarantee you the ultimate fabric experience. And of course you'll find, in a convenient pouch at the back, the actual samples of all the yarns we supply on cones and skeins. Over 450.

Hurry, order your samples and catalog today.

### ORDER FORM

**YES.** Please send me my more than 450 yarn samples immediately for \$9 plus postage and handling of \$1.50.

☐ check enclosed.

☐ bill my credit card

Card # \_\_\_\_\_

Exp. \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

☐ knit ☐ weave

☐ crochet ☐

Mail to: Cotton Clouds

Rt. 2, Desert Hills, #16

Safford, AZ 85546

871-190

Or call

1-800-322-7888

In Arizona call

1-428-7000.

USA

DISC

COTTON CLOUDS

a paper pattern. These specs include a seam allowance of  $\frac{1}{2}$ ".

**Sew lining tog:** Sew yoke shoulder seams (remember, RS tog). Sew yoke side seams up from approx  $\frac{3}{4}$ " from bottom. (There should be a 5" armhole left.) Sew sleeve side seams. Carefully ease sleeve into armholes of yoke. Gather the body piece to fit along bottom of yoke. Sew on. Sew back hood seam. Sew hood to neck of yoke, easing to fit.

**Sew the knitted pieces tog:** Sew shoulder seams. Sew sleeve side seams. Sew hood onto neck, leaving 1" of ribbing extending beyond front edges of neck. Sew bottom of front opening together  $\frac{3}{4}$ " up from bottom. With crochet hook and MC, work 1 row of firm, even sc along each front edge. It's important to keep this edge even and not ripply.

**Sew drawstring casing:** Cut a 3" x 31" piece of nylon for bottom drawstring casing. Turn and sew a  $\frac{1}{2}$ " hem on both short ends. Fold in half lengthwise, and with RS tog, sew along long edge. Repeat process with a 3" x 15" piece of nylon for hood drawstring. The drawstring casings, which will be inserted into bottom and hood ribbings during assembly, allow the drawstring to move more easily and protect the ribbing from wear.

**Zipper.** The important thing to remember when putting in a zipper is the measurements of the edge along which you

are putting it. That's why it's so important not to distort the front opening as you single crochet the edge. There is a strong pull (pun intended) to stretch the knitted fabric to fit along the zipper edge. Don't do it. Pretend that the knitted edge is as unyielding as the zipper edge. Begin at the top edge and pin the zipper in place, pinning along both fronts and making sure that your patterns line up. Pin the zipper along edge until the bottom seam is reached. (If you have a little left over, it is hidden here.)

With matching sewing thread, sew zipper along sc border with a back st, (see School, p. 73) taking care the zipper teeth are not too close to the crocheted edge. (The zipper can be sewn by machine after being basted by hand, but hand sewing will produce a less visible seam.)

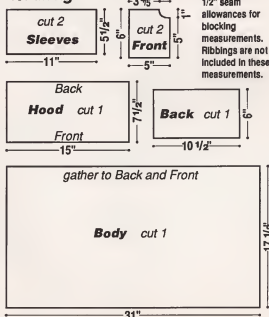
**Assembly.** Turn the lining so the RS is on the inside and the knitted shell with the RS out. Place the lining in the bunting then turn inside out — lining will be out and knitted part will be in.

Align bunting and lining necks and pin. Line up hood tips and pin. Line up seam where sleeves meet armhole on the yoke and pin. Place drawstring casing inside hood rib; fold rib inward, enclosing drawstring casing, and pin rib edge to lining.

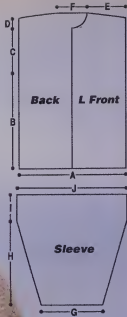
Turn sleeve rib under  $\frac{1}{2}$ " and pin to lining along this rib edge. Pin lining along zipper edge, turning under  $\frac{1}{2}$ " hem on lining edge. Pin along bottom body seam close together. Place bottom drawstring casing inside bottom rib; fold rib inward, enclosing drawstring casing, and pin rib edge to lining. All edges of lining should be pinned down. Don't be surprised if you need to do some adjusting. Fabric is not as malleable as knitting. Pinning the lining on the outside will give it enough ease inside. Sew pinned edges of lining to knitting with matching sewing thread and ntl, using an invisible st.

Turn RS out. Thread drawstrings through casings. Knot at ends. Bundle up baby and go!

## Cutting diagram for lining







# THUNDERBIRD JACKET

By Nicky Epstein

**Sizes.** M (L). Jacket finishes to 48 (52)" at chest.

**Knitted Measurements.** A. 24 (26)" B. 18 (18½)" C. 9 (9½)" D. 2" E. 8¼ (9¼)" F. 6½ (7¼)" G. 11¼" H. 17 (18)" I. 4" J. 22 (23)"

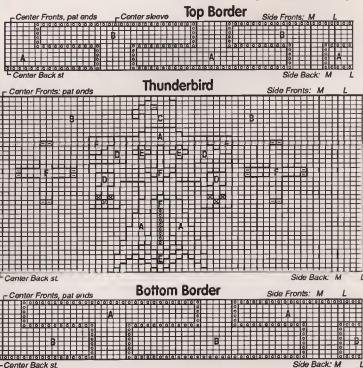
**Materials.** A. Reynolds' 'Candide' (wool; 100g/approx 170 yds); 9 (11) balls in color #103 wheat (A); 2 balls # 54 brown (B); 1 ball ea #6 cream (C), #72 turquoise (D), #79 dark rust (E) and #76 light rust (F). B. Knitting needles size 7 or size needed to obtain gauge. C. 7 buttons.

**Gauge.** 18 sts and 25 rows equal 4" over stockinette st.

**Seed st.** On a mult of 2+1, all rows: \*K1, p1; rep from\*, end k1. On a mult of 2, Row 1: (RS) \*K1, p1. Row 2: (WS) \*P1, k1.

**Note:** Color pattern is worked in intarsia. When changing colors, drop the color which has just been worked to the left and pick up new color from under the old. This twists the yarns so there are no holes.

**Back.** With A, CO 109 (117) sts. **Hem:** Work stockinette st for 1½", end with k row. K next row (for fold line). Continue in St st for 2", end with WS row. Work 13 rows of Bottom border chart. Work 4 rows in B. Work 39 rows of (CONTINUES ON PAGE 71)



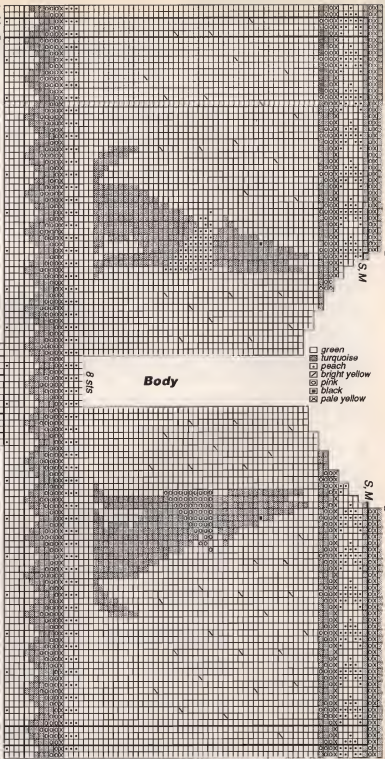
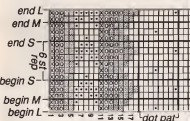
**Note:** read charts in reverse for R Front and L Back.

A wheat      D turquoise  
B brown      E dark rust  
C cream      F light rust



# COYOTES

No coyotes waiting around to be captured in stitches? No problem. Nancy asked her dog Kloo to pose as this duded-up pair. One well behaved pooch, two perfect profiles.



By Nancy Bush

**Sizes.** S (M, L).

**Measurements.** A. 39¼ (41¼, 43¼)". B. 2¼". C. 13 (13½, 14)". D. 1¼ (1½, 2¼)". E. 6¼". F. 1¼ (1½, 2)". G. 6¼ (7, 7½)". H. 7 (7, 7½)". I. 15¼ (15½, 16¼)". J. 12". K. 18½ (18½, 19½)".

**Materials.** A. Dalegarn's 'Hello' (wool; 50g/approx 108 yds): 8 (8, 9) skeins in color #9432 sage green; 2 (2, 3) skeins each: #3304 peach, #4503 pink, #7314 turquoise; and 1 each: #2114 bright yellow and #9732 pale yellow; 1 yard of black for coyote's eyes. B. 24" circular needle and double pointed needles in sizes 2 and 4, or size needed to obtain gauge. C. Bobbins.

**Gauge.** 22 sts and 28 rows equal 4" with larger needle over stockinette stitch in color pattern.

**Body.** With smaller ndl and peach, CO 180 (190, 200) sts. Work 2 rnds k1, p1 rib. Change to sage and k1 rnd. Now work 4 rnds in rib. Change to turquoise and k1 rnd. Now work 11 rnds in rib, inc on last rnd 36 (38, 40) sts evenly spaced; 216 (228, 240) sts. Work first 18 rounds of

Begin S, M (underarm) here  
Begin L (underarm) here



*Body chart* then continue in *dot pat* until body meas approx 15 1/4 (15 1/4, 16 1/4)" total, ending small section of chart as shown. Continue following large section of chart, dividing work in half for Front and Back where indicated: place 108 (114, 120) sts on a holder for Back and cont working in St st on rem sts, dec 1 st at each armhole edge for large size only; 108 (114, 118) sts for Front. Divide Fronts on row indicated: work 50 (53, 55) sts, BO 8 sts for placket then work rem 50 (53, 55) sts. Cont on R Front following chart.

**Note.** When working coyote use 2 bobbins with sage, 1 with turquoise and 1 with pink (or peach) for the neck scarf. When changing colors be sure to twist yarn on WS to avoid holes.

On last row of coyote (at the tip of his nose), begin to *Shape neckline*: At neck edge BO 4 sts once, 3 sts twice, 2 sts twice and 1 st 1 (1, 2)x. At the same time, cont following chart for shoulder pat. When chart is finished, place rem 35 (38, 39) sts at shoulder on a holder.

Work L Front, reversing coyote and beginning neck shaping on the row after the last coyote row. Shape neck as for R Front, reversing shaping.

**Back.** Place 108 (114, 120) sts from holder for Back on larger ndl. Dec st at each armhole edge for large size only; 108 (114, 118) sts. Follow *Body chart* as for Front, omitting coyotes and neck shaping.

When Back meas the same as Front, place 35 (38, 39) sts at each shoulder on holders and the center 38 (38, 40) sts on a holder for back neck.

Join shoulders by the knitted seam method, (see *School*, p. 73).

**Sleeves.** With smaller dpn and peach, CO 48 (48, 50) sts. Work 2 rnds k1, p1 rib. Change to sage and k 1 rnd. Now work 4 rnds rib. Change to turquoise and knit 1 rnd. Now rib 11 rnds, inc on last rnd 18 (18, 16) sts evenly spaced; 66 sts. Change to larger ndls and place a marker at beginning of rnd to mark underarm 'seam.' Follow *Sleeve chart* for 24 rnds then continue in *dot pat*, inc at each side of underarm marker every 5 rnds 19 (19, 21)x; 102 (102, 108) sts. Continue even in *dot pat* until sleeve meas 15 1/4 (16, 16 1/4)" or 2" less than desired length. Work to end of chart. BO loosely.

**Neckline.** With smaller 24" ndl, pink, and RS facing, pick up and k 30 sts up R Front placket edge. Mark last stitch. Continue along neck edge picking up 21 (21, 23) sts to shoulder. Knit 38 (38, 40) sts from holder at back neck. Pick up and k 22 (22, 24) sts along L Front neck edge and 30 sts down L Front placket, marking the first of these last 30 sts.

Beginning with a p, work k1, p1 rib on these 41 (41, 47) sts, inc on each side of the 2 marked sts every RS row. Inc by a raised Make 1 (see *School*) and work inc

into rib pat as you go. Work 8 rows of pink then change to sage and work 1 row. BO in sage.

Sew placket bottom down to BO edge, lapping R edge over L edge. Placket band will reach 1/4 of the way across the BO edge.

With black yarn, duplicate stitch coyote eyes as shown on chart. With bright yellow, duplicate st 'stars' on Front and Back yoke at random (*Body chart* suggests spacing). With bright yellow, duplicate st a checkerboard pattern on coyotes' scarves.

Sew in sleeves and weave in ends. Block under a damp towel.

- ☐ green
- ☐ turquoise
- ☐ peach
- ☐ bright yellow
- ☐ pink
- ☐ black
- ☐ pale yellow



THE  
WEAVER'S  
SHOP  
&  
YARN  
CO.  
EST. 1968

#### SQUIRES STREET SQUARE

39 COURTLAND  
ROCKFORD, MICHIGAN 49341  
616-866-9529

HOURS: Mon. - Sat.  
10:00 am to 5:00 pm (EST)

CHECK OUR  
PRICES!

#### YARNS

HARRISVILLE  
PHILDAR  
PINGOUIN  
BROWN SHEEP  
RAINBOW MILLS  
SILK CITY  
LOPI  
MAYPOLE  
MAYSVILLE  
REYNOLDS  
HENRY'S ATTIC  
MILL ENDS  
RAGS

#### INSTRUCTION

WEAVING  
SPINNING  
KNITTING

#### LOOMS

HARRISVILLE  
GLIMAKRA  
LECLERC  
SCHACHT  
NORWOOD

20 FLOOR LOOMS  
ON DISPLAY

#### FIBERS

TOP WOOL  
ROVING  
ALPACA  
MOHAIR  
SILK  
ANGORA  
RAYON  
COTTON

#### EQUIPMENT

SPINNING WHEELS  
BOOKS  
REEDS  
BOBBINWINDERS  
CUSHING DYES  
SHUTTLES  
TEMPLES  
WARPING MILLS &  
BOARDS  
REPAIR PARTS  
ECT. ECT. ECT.

1-800-488-YARN

MAIL ORDER • MASTERCARD • VISA

#### MONTHLY SPECIAL

Reynolds Lopi — \$4.75/skein

EXP. FEB. 28, 1991

CATALOGS: \$3.00.

# On designing

## CREATING SURFACE DESIGNS WITH SLIP STITCH FLOATS

By Lily Chin

**Greater authenticity.** At times the search for verisimilitude motivates a design. In creating something 'Southwestern,' I reflect the design elements used by the indigenous peoples in the area that is now New Mexico and Arizona. I look for desert colors and Indian motifs, but most importantly, I look to borrow from weaving techniques. (As with South American textiles, the traditional fabrics of the American Southwest are woven.) I ask myself, 'How can I make this look, or be, as close to the real thing as possible?' I analyze 'what's going on' and find ways of reproducing the same effects.

In the last issue of *Knitter's* (No. 20, Fall 1990), I covered 'kneaving' with a separate, contrast yarn as a 'weft thread.' There is another method of creating woven-look fabric in knitting, and that is through the use of slip stitches and one yarn. When a stitch is slipped, the knitting yarn is carried in front of or behind the stitch. This horizontal strand resembles a weft float in weaving. And, as in weaving, these floats can be used to form patterns.

Machine knitters are no doubt familiar with this technique. However, on the machine, reverse stockinette stitch is the background on top of which the floats sit. Handknitters have the advantage of working floats atop smoother stockinette stitch.

**Rules of the game.** Since the row gauge is 'condensed', the stitch gauge can be loosened up a bit. Needles one or two sizes larger than usual are suggested, unless a stiff fabric is desired. As in 2-color fairisle knitting, floats should never be very long. Since certain stitches will not be knit but slipped instead, these stitches will have fewer rows. Thus, the stitches to be slipped can never be the same ones over and over again. They have to be 'moved around' (unknit, slipped stitches have to be compensated for somewhere down the line). This aspect makes it akin to mosaic knitting, but in stockinette with the slipped floats to the RS as opposed to the WS. The patterning, because it is 'moved around', creates kinetic flow.

**Arrowhead pattern.** Barbara G. Walker is responsible for this vertical chevron.

She refers to it as a 'Woven Transverse Herringbone' in *A Treasury of Knitting Patterns*. The floats occur every 2 sts and carry over 2 sts. By moving the floats over by 1 st every row, and then reversing directions, a zigzag is formed.

I have Richard Bodack of Washington, DC, to thank for this marvelous play of color and texture. This ingenious navigator of knit stitches figured out that with a change in color, the color from the previous row rides up at different stages depending on the slips. In this pattern, it takes four rows to complete the color change.

Take a look at the stitch chart: over the course of every 4-row interval, each stitch gets knitted twice and slipped twice but at different times. With each color change, both old and new colors wind up in a diagonal. Add directional reversals and I arrive at Indian arrowheads.

**Yarns.** Credit Crystal Palace for the luscious fibers. The contrast of the satiny 'Riwa' cotton against shiny 'Mikado' ribbon makes for a fabric of intense textures. The palette not only imparts the mood of a desert oasis, it vibrates, it generates rhythm, it dances! The drape says 'caress me.' A versatile shawl is in order, doubling as a table runner when the parched air proves too oppressive. It helps that the fabric does not curl or roll at the edges as most stockinette stitch fabrics are wont to do. Fringes are 'released' from the main body and allowed to prance about.

**Slippery swatches.** These swatches best illustrate: 1. How these slip stitch 'weaves' work. 2. What kind of different directional patterns can be achieved. 3. How color infuses more syncretized interest in these same patterns.

An analysis of Chart 2 reveals two directions the slip stitches progress in: to the right or to the left. Rows 1-4 make up a full right sequence; Rows 5-8, a left sequence. It's the combination of these 4-row directional sequences that determines the path of your patterning.

The shawl/table runner is comprised of: R sequence, L sequence, L sequence, then R sequence. Repeat this and you'll find 2 rights, then 2 lefts alternating (Chart 1). The result is a zigzag repeat 16 rows in length. *Swatch 1* omits the color changes thus revealing the traverse clearly.

*Swatch 2A alternates one right and one left. The repeat length has been reduced to 8 rows. For this reason, this pattern doesn't read very well. However, throw in the color on Swatch 2B, and the arrowheads appear, all facing the same direction (unlike the arrowheads of the shawl/table runner which face in opposite directions alternately). The moss background color is a more distinctive, continuous zigzag. Swatches 3A & 3B show what happens when you go in one direction only. In this instance, it's always repeating the right sequence. Amazingly enough, there is no biasing and the fabric lies straight.*

Chart 1: (4R, 8L, 4R)

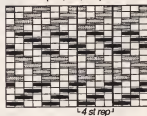
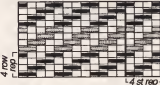


Chart 2: (4R, 4L, 4R, 4L)



Chart 3: (4R, 4R, 4R)



MC float } Sl st with yarn to RS (y on ribbon float) RS rows, yb on WS rows

Don't just take my word for it. Try different directional combinations. Chart them first. Try 3 rights alternating with 3 lefts for a 24-row repeat (and a very elongated zigzag). Or venture into split directions: one half going left, the other right and vice versa (separate them with a single garter st). Begin with one color, add more. Prepare to be surprised at the resulting dramatic shifts.

a

a

b

a

b

Woven arrowheads shawl/  
runner instructions on p. 74.

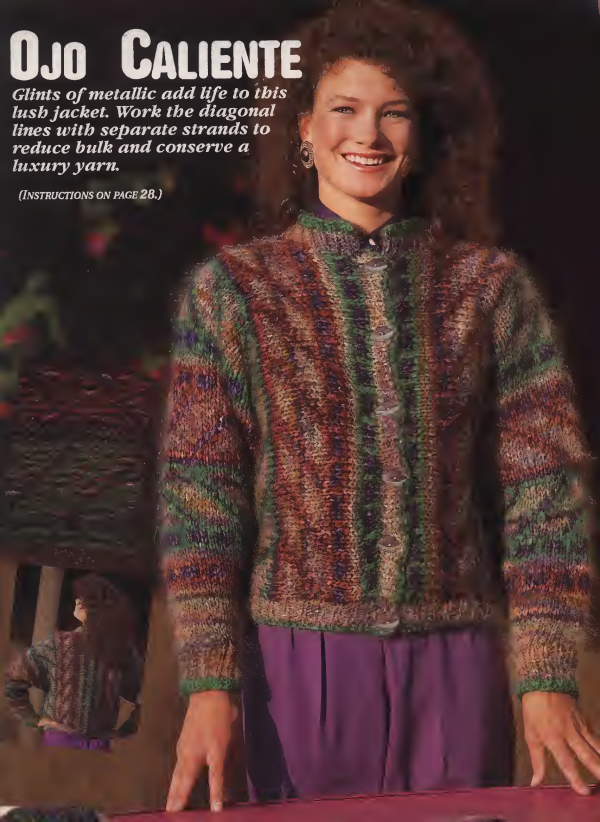




# OJO CALIENTE

*Glints of metallic add life to this lush jacket. Work the diagonal lines with separate strands to reduce bulk and conserve a luxury yarn.*

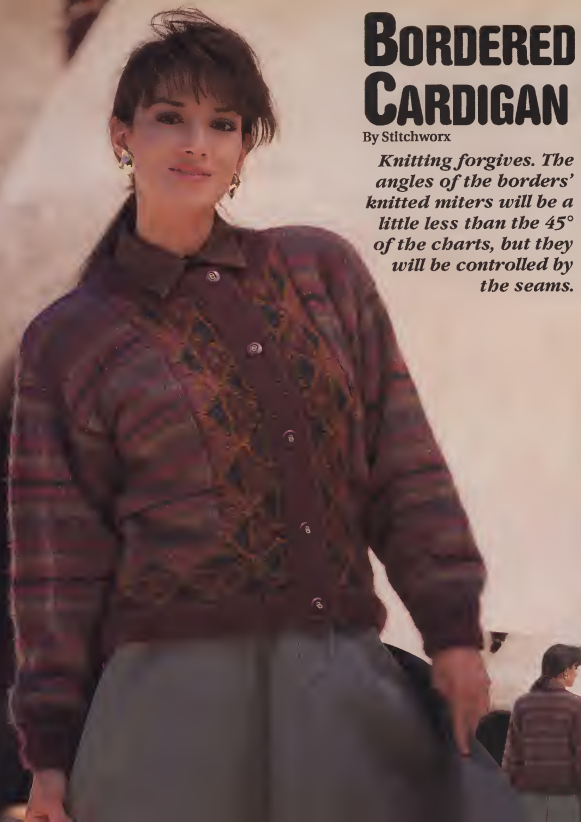
(INSTRUCTIONS ON PAGE 28.)



# BORDERED CARDIGAN

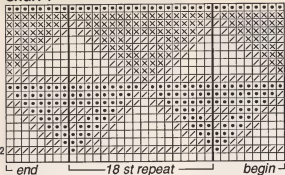
By Stitchworx

*Knitting forgives. The angles of the borders' knitted miters will be a little less than the 45° of the charts, but they will be controlled by the seams.*





# Chart 1



**Size.** The complexity of this design limits this pattern to one size: 42" chest.

**Materials.** A. Lane Borgosesia's 'Galaad' (50% mohair, 50% acrylic; 40g/approx 126 yds), 2 balls each in color #90381 dark red (MC), #90385 gray (A), and #90378 olive green (B); 3 balls #90380 light red (C); 1 ball each #90374 teal (D), and #90349 mustard (E). B. Knitting needles size 4 and 6 or size to obtain gauge. C. 3 stitch holders. D. 5 buttons, 7/8".

**Gauge.** 20 sts and 26 rows equal 4" with larger ndls over St st.

**Note.** Most patterned rows use 3 colors: colors were carried in fairisle fashion to add extra body.

**Stripe pattern.** Worked in St st: k on RS, p on WS. 1. 8 rows A. 2. 4 rows B. 3. 2 rows A. 4. 4 rows C. 5. 2 rows D. 6. 4 rows C. 7. 4 rows B. 8. 2 rows A. 9. 4 rows C. Repeat these 34 rows for pat.

**Back.** With smaller ndls and MC, CO 103 sts. Work in k1, p1 rib for 2", end with RS row. Change to larger ndls and p 1 row, inc 4 sts evenly spaced; 107 sts.

- D Teal
- ⊗ C Lt red
- ⊠ E Mustard
- MC Dk red
- Bind off

Working in St st, follow Chart 1 until complete (20 rows). Cont in Stripe pat beginning with A until back measures 24 1/4" from beg. Next row: BO 33 sts; work center 41 sts and place on holder for back of neck; BO rem 33 sts.

**L Front.** With smaller ndls and MC, CO 47 sts. Work in k1, p1 rib for 2", end with RS row. Change to larger ndls and p 1 row inc 2 sts evenly spaced; 49 sts. Work Chart 2 until complete (20 rows) with miter shaping as follows: Dec one st at Center Front every row as indicated; 30 sts rem. Contin-

ue in Stripe pat beg with A and work even until Front meas same as Back to shoulder. BO.

**L Center Front border.** With RS facing and MC, using larger ndls and starting at shoulder edge and ending at top of miter shaping, pick up 90 sts. Work Chart 4 beg with Row 2 until complete (20 rows) with miter shaping as follows: Inc 1 st at miter shaping of L Front every row as indicated. At the same time, on Row 3 begin neck shaping as per chart. Place rem 96 sts on holder. Sew miters together.

**R Front.** Work same as for L Front except work Chart 3.

**R Center Front border.** With RS facing and MC, using larger ndls and starting at top of miter shaping and ending at shoulder edge, pick up 90 sts. Work Chart 5 beginning with Row 2 until complete (20 rows) with miter shaping as follows: Inc 1 st at miter shaping of R Front every row as indicated. At the same time, on Row 4 begin neck shaping as per chart. Place rem 96 sts on holder.

**Sleeves.** With smaller ndls and MC CO 47 sts. Work in k1, p1 rib for 2 1/4", end with RS row. Change to larger ndls and p 1 row inc 14 sts evenly spaced; 61 sts. Beg Stripe pat with A and work even until sleeve meas 4" from beg. Keeping to Stripe pat, inc 1 st each end every 5 rows 18 times; 97 sts. Work even until sleeve meas 20" from beg. BO loosely.

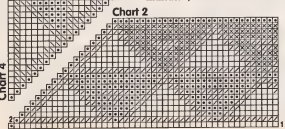
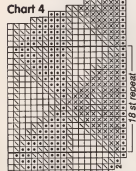
**Finishing.** Sew Front to Back at shoulders. Neckband: With smaller ndls and MC, with RS facing, pick up 85 sts. Work in k1, p1 rib for 1 1/2". BO in rib.

**L Front buttonband:** With MC and smaller ndls, with RS facing, pick up 9 sts along neckband; k 96 sts from center front holder; pick up 11 sts along lower border; 116 sts. Work in k1, p1 rib for 14 rows. BO in rib. Mark for 5 buttons as follows; 3/4" down from top, 1" up from the lower edge, remaining 3 evenly spaced.

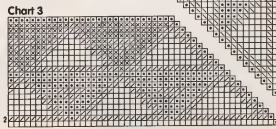
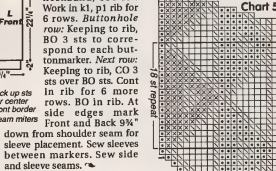
**R Front buttonhole band:** With MC and smaller

er ndls, with RS facing, pick up 11 sts along lower border; k 96 sts from center front holder; pick up 9 sts along neckband; 116 sts. Work in k1, p1 rib for 6 rows. Buttonhole row: Keeping to rib, BO 3 sts to correspond to each buttonmarker. Next row: Keeping to rib, CO 3 sts over BO sts. Cont in rib for 6 more rows. BO in rib. At side edges mark Front and Back 9 1/4"

down from shoulder seam for sleeve placement. Sew sleeves between markers. Sew side and sleeve seams.



Bottom Left Front



Bottom Right Front

(CONTINUED FROM PAGE 25)

By Molly Geissman

**Size.** One size: chest 50", length 25".  
**Measurements.** A. 13 1/4", B. 27 1/2", C. 3", D. 14", E. 12 1/2", R. 8 1/2", G. 8".

**Materials.** A. 2 balls Fiesta Yarns' 'La Boheme' (63% mohair, 18 1/2% wool, 18 1/2% nylon, 100% rayon [a 2-strand yarn]; 8 oz/335 yds) in Forest (A), used double throughout. B. 'Handspun Metallic Mohair/Silk' from Creative Yarns by Roxanne Johnson (70% silk, 30% metallic; approx 210 yds/lb); 10 oz ea Mahogany (B) and Spring Green (C) and 14 oz Purple (D). C. Size 9 and 11 29" circular knitting needles or size to obtain gauge. D. 6 buttons 1 1/4".

**Gauge.** 9 sts and 14 rows equal 4" with larger ndls over St st in color pat.

**Note.** 1. La Boheme used double throughout. It's a 2-strand yarn, perhaps we should say used *quadruple*. 2. Jacket is worked in one piece, beginning at right cuff. Both sleeves are worked in the round. If you prefer to work sleeves back and forth, you will not need dpn.

**R cuff.** Using smaller ndl and C, CO 27 sts. Work 1 row in k1, p1 rib. Change to A, and continuing in rib, work 11 rows, inc 3 sts on last row of rib; 30 sts.

**R sleeve/body.** Change to larger ndl St st (k RS rows, p WS rows), inc 1 st at beg and end of row every 3rd row 16x; 62 sts. At the same time work 13 rows in A then follow chart Rows 14 through 49 inc 1 st ea side of marker every 3rd rnd 16x; 62 sts.

**Body.** At end of Rows 50 and 51, CO 28 sts; 118 sts. Continue to follow chart through Row 79.

**R neck shaping.** Piece is now divided into Front and Back and each piece is worked separately across neck opening. Following chart, work across 59 sts and place remaining 59 sts of Back on holder. Purl 59 sts of Front. Continue following chart, working on Front sts only. At the same time, dec 1 st at neck edge every other row 4x; 55 sts.

**R Front band.** With RS facing, change to smaller circ ndl and A, and work k1, p1 rib for 1 row. Buttonhole row: K1, p1, yo, k2tog; (k1, p1)4x; k1, yo, k2tog; (p1, k1)4x; p1, yo, k2tog; (k1, p1)4x; k1, yo, k2tog; (p1, k1)4x; p1, yo, k2tog; (k1, p1)3x, k1. Drop 2 more rows in est rib. Fold line. Work A and attach C and knit 2 rows. Break off C, pick up A, and work 3 rows in est rib. Repeat buttonhole row. Rib 1 row and BO. Fold and sew band to Front.

**I. Front band.** With smaller circ ndl and using A, CO 55 sts. Work 4 rows k1, p1 rib. Drop A, attach C, and knit 2 rows for fold line. Break off C, pick up A, and work 4 rows in est rib.

**I. Front neck shaping.** Change to larger circ ndls and follow chart, working backwards from Row 88 and revers-

## THE RIVER FARM

Hours: 10:00-8:00 ET  
VA 703-896-9931  
1-800-USA-WOOL

Spin, Weave & Dye  
on the banks of the Shenandoah  
WEEKEND WORKSHOPS  
Bed & Breakfast



Mail Order & Farm Shop  
Clean American Fleece  
Corriedale Sheep, Spinning  
Wheels, Looms, Fibers, Yarn  
Bed & Breakfast



CATALOG \$1.00  
M/C, VISA UPS Delivery  
THE RIVER FARM  
Rt 1, Box 401  
Timberville, VA 22853

## Color in Depth

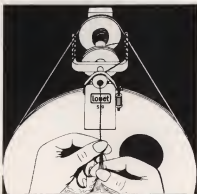
170 colors of Wilde, Manos and Harrisville wool yarns, 20 colors of Le Gran mohairs, 15 colors of Newport cottons, 16 colors of Euroflax linens, 200 porcelain and 60 pewter buttons. Your armchair yarn shop.

Over 200 yarn samples, 12 knittable lengths, button samples - \$10.00

Jesse's Spring

Route 1, Box 145 - Monroe, VA. 24574

## Spin your own knitting yarn



See a LOUËT  
Dealer today, and  
discover our  
complete line of  
equipment for

- SPINNING
- WEAVING
- LACEMAKING

Louët Sales  
R.R.4 Dept. 106  
PRESCOTT, ON.  
KOE 1T0 Canada



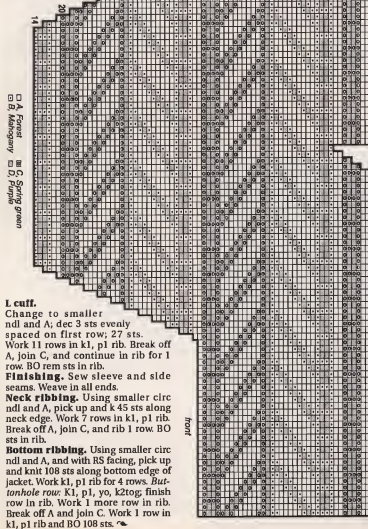
Send us \$2 for a full colour catalogue

ing all neck shaping through Row 80. Place sts on holder.

**Back neck.** Return 59 sts of Back to ndl and work following chart from Row 81 to Row 88 (center Back). Continue across L Back, working rows of chart in reverse from Row 87 through Row 80.

**L shoulder, joining row.** Replace 59 sts of L Front on ndl. Following chart, work across 59 sts of Front and 59 sts of Back: jacket is back in one piece. Continue to follow chart rows in reverse to Row 50. BO 28 sts at beginning of next 2 rows; 62 sts.

**L sleeve/Body.** Continue to follow the chart rows in reverse, reversing all shaping to Row 1: dec 2 sts every 3rd row on sleeves.



## Knitting Machine Centre OFFERS THE BEST OF BRITAIN

An extensive selection  
of the latest machine  
knitting books and  
magazines from the U.K.

Iris Bishop  
Wendy Phillips  
Chic Magazine  
Leebee Patterns  
Angella Gorden  
Tricot Products

Send for free pricing  
information today!  
Dealer Inquiries welcome.

**Knitting Machine Centre**  
5442 Cannas Drive  
Cincinnati, Ohio 45238  
Fax (513) 922-9390  
Voice Mail Order #  
(800) 526-5450 I.D. 9147



Create this jiffy knit over a long weekend.

Select:

- (a) V-neck pullover, or
- (b) crew neck cardigan.

Send your color swatch. We will blend  
quality yarns to be worked together as one  
strand. Fun to make — nice to receive!  
Send check, MO, Visa or MC# — \$175.

**CONCEPTS IN YARN  
AND NEEDLEPOINT**

2941 Rolling Hills Road  
Torrance, CA 90505  
(213) 326-0694

## Knitter's HOW TO: Intarsia



At end of color area, drop old color. Pick up new color from under the old.



This crosses the two strands.



This crossing (or twisting) is held in place when you have knit the next stitch. Without it, there would be a hole between the color areas.



Normally, intarsia is worked in stockinette stitch. Purl rows are worked the same way: the yarns are on the front of the work, but you will still drop the old and pick up the new from underneath to cross the strands. On both knit and purl exchanges, it is very important to adjust the tension of the knitting yarn on the first stitch of a new color.

# TAPESTRY KNITTING

By Priscilla Gibson-Roberts

**The designs.** I work within ethnic traditions in both handspinning and hand-knitting where the emphasis is on circular knitting and plied yarns. My interest in intarsia knitting may seem incongruous. But I am also a product of the Western culture and textile traditions. While there is traditional knitting (see *Knitted leggings*, p. 36), it is the more prevalent weaving that has influenced me, especially the Navajo and, later, Mexican tapestry designs. In fact, 'tapestry knitting' better describes both my working style and my design concepts.

I knit from right to left, then from left to right without turning my work—just as I would do with tapestry weaving. Although this method is referred to as 'knitting backwards,' I prefer to think in terms of the direction I am working, just as in weaving, and call it 'knitting from left to right.' It allows the design to be face up at all times and makes the interlocking of yarns at color changes a simple overlapping rather than an overt twisting. I don't work from bobbins; instead, I wrap 'butterflies' for small design areas and center-pull balls for larger areas. To keep the yarns from tangling, I use a 'lap cloth' with a series of pockets across one edge. Each ball, in order of its use, occupies a pocket. When the color progression changes, it is a simple task to shift the balls in the pockets. This system, together with knitting left to right, provides little opportunity for tangling.

**The yarn.** Many knitters, especially hand-spinners, avoid working with singles yarn (a yarn that has not been plied). Twist holds the fibers together in a yarn, but unless neutralized, the twist force can pull the knit structure into a bias slant. In a plied yarn, two or more singles are twisted together in the opposite direction of the twist holding the singles together, neutralizing the twist in the yarn. In a singles, the twist must be set by some other means.

So why select a singles for a tapestry project? Simply stated: A singles yarn will enhance the hand and visual characteristics of the knitting. It has a softness and pliability that not only feels different but also looks different. When knitted the singles yarn more readily flattens out and fills the space between the interlocking loops. It also presents a smoother surface than plied yarns, where the plying breaks the continuity of the loop structure.

There are other characteristics of singles yarns that a knitter should keep in mind. Very low twist yarns are prone to pilling, and unless very firmly tensioned, garments knit from these yarns tend to lose their shape rather quickly if the yarns aren't constructed from very long fibers. Conversely, yarns with higher twist tend to develop vertical lines which I call 'furrows.' Furrows develop when the angle of twist in the yarn lines up vertically on one side of the loop of the knit stitch but not on the other side. Hand-spinners can avoid these disadvantages by aiming for the middle ground as far as twist is concerned.

## Knitter's TECHNIQUE: Knitting L to R



Go into next st on RH ndl as if to knit.



Yarn goes over LH ndl from B to F. (Even though this motion is different, the resulting stitch is normal, not backwards or twisted.)



Bring stitch through the old. It seems easier to pull the old stitch over and off (as in BO) than to pull the new through.



Repeat from Step 1 across row. Do not turn work, knit across from R to L. Do not turn work, knit across from L to R.

(Tried it and hate it? Relax, turn work and purl back instead.)



*Tapestry knitting: a singles yarn for smoothness; the natural grays overdyed for a rich color range; knitted R to L and L to R as a tapestry is woven.*

## Spin your own

**Yarn Specifications.** 8wpl, 25 degree angle of twist, approx 35 yds per oz, woolen spun.

A Jacob fleece was selected for this project. This ancient piebald (spotted) sheep has a color range from white to black all within one fleece—a trait that provides a range of colors for any given project, all with similar fiber characteristics. The wool was sorted by color into white, gray, and black. After sorting, the wool was scoured, teased, and then carded on the drum carder. To provide a second shade of gray, black and white were combined in the carding process. Each color was passed through the drum carder three times to achieve consistent blending of both fiber and color. The batts were divided into strips and spun with a long draw, staying ahead of the twist, at 21-27 degrees on the twist gauge.

To spin a smooth, consistent singles yarn, choose long strips of prepared fibers of a size appropriate for the diameter of the yarn. (The finer the yarn, the finer the strip; the heavier the yarn, the bulkier the strip.) The spinning wheel should also be adjusted to maximize the take-in by the bobbin, winding the yarn onto the bobbin as rapidly as possible. For this reason, an Indian head (or bulk head) spinner is an ideal tool for most singles yarns (see photo, p. 34). When the yarn is wound onto the bobbin rapidly, under tension, a consistent diameter and lower twist are more easily achieved.

Knitters need not fear handspun singles yarn if they select a wool with good crimp, as found in the fine and medium wools, and spin at the lower levels of twist

(CONTINUES ON PAGE 43)



## KNIT HUMPTY-DUMPTY TOGETHER AGAIN!

This all new, 100% wool sweater by designer Nicky Epstein is now available in a kit. It comes with easy to read instructions and chart.

Act now so your little one can be the envy of all the Kings horses and all the King's men.

Send \$35.00 plus \$3.00 shipping and handling to:  
Nick-Em Knits, Murry Hill Station P.O. Box 1935,  
New York, N.Y. 10156-0612  
Kit includes sizes S(4), M(6), L(8)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_


Zip \_\_\_\_\_

New York residents add local tax



# WONDERFUL WASHABLE WOOL.

Introducing NEW Lamb's Pride Superwash. Our 100% wool yarn that stands up to machine washing, and still stays deliciously soft. It's the perfect combination of comfort and convenience. (And at a reasonable price, so you won't get soaked!) Now available in 15 of your favorite colors.

 **Brown Sheep Company, Inc.**  
MITCHELL, NEBRASKA

Order our NEW Lamb's Pride Superwash swatch card including a list of the Brown Sheep Company retail outlets near you. Write to: Brown Sheep Company, Rt 1, Box 137P-Mitchell, NE 69357. Please enclose \$1 for shipping and handling.



# A TAPESTRY VEST



All the yarns began as 3 shades of natural gray. Some of each shade was put into a common dyepot. A few minutes later, a matching set of graduated reds emerged: dyeing for the non-dyer. The tapestry vest yarns are handspun and the hanks are Reynolds' Lopi; reds are overdyed with Gaywool's Tomato Red.

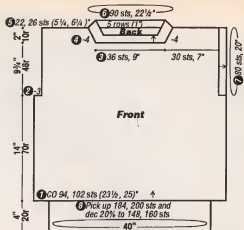
## Overdyeing: Dyeing made simple

**The colors.** I am neither a colorist nor a dyer. What I know about color theory would fit on the point of a very small needle. Therefore, I choose traditional color combinations and monochromatic color schemes; both offer reliable results. The colors of my vest fit into each category, being both traditional and monochromatic with neutrals.

When I do dye yarns, I want to get color as simply and accurately as possible. Gaywool Dyes fit the bill for me, as they require no mixing and are relatively safe. (Just follow the instructions and never dye in pots used for cooking.) Most importantly, Gaywool Dyes have proved to be exceedingly colorfast both to washing and to light. The latter is very important in the West where the sun is so intense.

Developing a monochromatic color scheme can be very difficult unless a common dyelot is used. The most successful method for me has been to overdy natural colors. This is possible with both handspun and commercial yarns. The handspinner simply blends white and black fibers in varying proportions to get a gradation of white to gray to black prior to spinning. With commercial yarns, seek a range of natural heathered yarns, again from white to gray to black. The yarns are then immersed in the same dyebath at the same time. Voilà, a monochromatic color range that does not depend upon an eye for color. It works every time!

**Note:** Yarns need to be wound in hanks (not balls or pull skeins), and each hank tied loosely in at least 8 places. The undyed yarns must be simmered in plain water for an equal amount of time.



Arrows indicate direction of work. Borders are worked last; neck and bottom borders in 2/2 corrugated rib, armhole borders in St st.

**Sizes.** S (L).

**Finished measurements.** Chest: 46 (50)".

**Materials.** A. Bulky singles wool such as Reynold's Lopi or see *Spin Your Own*, p. 31; approx 400 yds ea black (A) and light gray (C); 200 yds medium gray (B); 120 yds ea dark red (D), medium red (E), and light red (F). **B.** Knitting needles size 8, or size needed to obtain gauge. **C.** Circular needles 2 sizes smaller for borders.

**Gauge.** 16 sts and 20 rows equal 4" with larger needles over stockinette stitch. This is a firm gauge for the bulky wool.

**Note.** The Front and Back of the vest are worked separately, back and forth, and joined at the shoulders.

**Method. 1. Front.** With A and larger ndl, CO 94 (102) sts. (Note: Invisible CO, see *School*, p.73, will avoid a ridge when you pick up sts for bottom border.) CO row is first row of chart (p. 43). Follow chart for color changes. Work straight for approx 14" to underarm.

**2.** At underarm, place 3 sts at each end of row on hold. Work straight for approx 9 1/2" to neck opening.

**3.** At neck opening, work across 26 (30) sts and place on hold for shoulder. Work across 36 sts and place on hold for neck.

**4.** Work back and forth on rem 26 (30) sts for shoulder, dec 1 st at neck every other row 4x; 22 (26) sts. Work straight until 2" from neck opening.

**5.** Place shoulder sts on hold. Work other shoulder to match. **Work Back**, following Steps 1, and 2 (working straight for 11 1/4" to shoulder.) Place 22 (26) sts on holder for ea shoulder. Place 44 back neck sts on hold.

**6. Join shoulders:** Use *Salish* shoulder (see p. 43.) or shoulder BO of your choice. BO from armhole to neck, and place last 2 sts on holder to pick up for neck border.

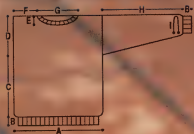
**Neck border:** With smaller circ ndl, black, and RS facing, pick up 90 sts around neck (44 from Back, 36 from center Front, 2 from each shoulder, and 3 from each side neck). Join and work around 1" in 2/2 corrugated rib (k with black, purl with gray). BO.

**7. Armhole border:** With smaller ndl, black, and RS facing, pick up 80 sts along F and B armhole (2 sts for every 3 rows). \*Turn and purl back, joining last border st to inside armhole st by p2tog. Rep from\* until all underarm sts are joined. P 1 row for fold line. Work 3 rows in St st. Graft un-bound-off sts to inside armhole edge. Repeat for other armhole. Seam sides of vest.

**8. Bottom border:** With smaller circ ndl, black, and RS facing, pick up 184 (200) sts around bottom of vest (remove waste yarn from Invisible CO, if used). Join and begin 2/2 Corrugated rib in black (knits) and gray (purls) but work first and last rnds in all black, at the same time dec 36 (40) sts evenly spaced on first rnd (work 3 sts, work next 2 sts tog); 148 (160) sts. Rib for total of 4". BO.

(CONTINUES ON PAGE 43)





# SOUTHWEST SAMPLER

By Nicky Epstein

*From tepees to thunderbirds, the Southwest of our imaginations is part reality, part fantasy. Even the scary bits (skulls, sidewinders, and saguaro cactus thorns) appeal when knit in a warm desert palette.*

**Sizes.** S, (M, L).

**Measurements.** Sweater measures 40 (42, 44)" at chest. **A.** 20 (21, 22)". **B.** 2 (2, 2)". **C.** 15 (15½, 15½)". **D.** 9 (9½, 10)". **E.** 2". **F.** 6 (6½, 6½)". **G.** 8 (8, 8½)". **H.** 16 (16¼, 16¼)". **I.** 9 (10, 10½)".

**Materials.** A. Classic Elite's 'Paisley Light' (50% wool, 50% rayon, 50g/approx 135 yds); 3 balls in color #1663 Peach Blossom (A); 2 (3, 3) #1636 Cucumber (F); 2 ea #1675 Oyster (B), #1691 Sage (E), and #1607 Thistle (J); 1 (2, 2) #1645 Nut

Brown (C); 1 (1, 2) #1686 Oats (D), 1 #1688 Salmonberry (G), #1672 Azores (H), and #1603 Artemisia (I). **B.** Knitting needles, sizes 4 and 6, or size needed to obtain gauge. **C.** 16" circ ndl, size 4.

**Gauge.** 21 sts and 28 rows equal 4" with larger needles over stockinette st.

**Note.** Except for Charts 2 and 5 (worked in fairisle technique) pattern is worked in intarsia. When changing colors, drop the color which has just been worked to the left and pick up the new color from

Chart 1

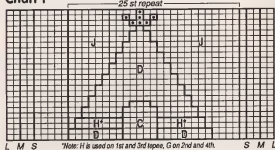
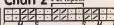


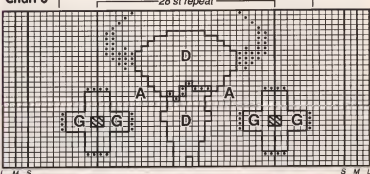
Chart 2 4 st repeat



## Key

- A Peach Blossom
- B Oyster
- C Nut Brown
- D Oats
- E Sage
- F Cucumber
- G Salmonberry
- H Azores
- I Artemisia
- J Thistle

Chart 3



under the old. This twists the yarns so there are no holes.

**Body pat.** Work 1 row in J. Work 24 rows of *Chart 1*. Now work 1 row in J, 1 row in I. Work 2 rows of *Chart 2*. Now work 1 row in I, 1 row in A. Work 31 rows of *Chart 3*. Now work 1 row in A, 1 row in H, 1 row alternating 1 st of G and 1 st of H, 1 row in H, and 1 row in F. Work 34 rows of *Chart 4*. Now work 1 row in F and 1 row in C. Work 3 rows of *Chart 5*. Now work 1 row in C, 2 rows in J, and 2 rows in I. Work 9 rows of *Chart 6*. Now work 3 rows in I and 2 rows in J. Work 42 rows of *Chart 7*.

**Back.** With smaller ndl and A, CO 106 (110, 114) sts.

2/2 rib: Mult of

4+2. Row 1 (RS):

\*K2, p2; rep from\*,

ending k2. Row 2:

P2, \*k2, p2; rep

from\*. Rep rows 1

and 2 until rib meas

2 (2, 2½)", ending

with WS row. Change

to larger ndl and k 1

row. When *Body pat* is

completed, continue in

St st and B until piece

meas 26 (27, 27)", ending

with a WS row. Leave all

sts on spare ndl.

**Front.** Work same as Back

until 3 (5, 5) rows above

wings of Thunderbird in

*Chart 7*, approx 24 (25, 25)",

ending with a WS row.

**Shape neck.** Work in pat over

first 37 (39, 40) sts, drop work-

ing yarn and join another strand

of yarn; BO center 33 (33, 35) sts,

and work in pat over rem 37 (39,

40) sts. Working both sides at the

same time, at each neck edge: dec 1

## Sleeve Motifs

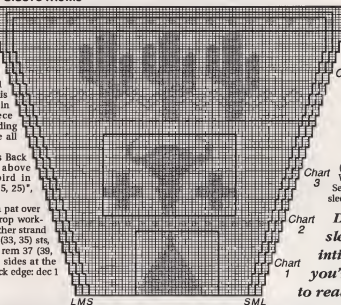
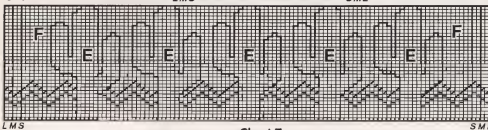


Chart 4



Key

- |                   |                 |
|-------------------|-----------------|
| - A Peach Blossom | - F Cucumber    |
| - B Oyster        | - G Salmonberry |
| - C Nut Brown     | - H Azores      |
| - D Oats          | - I Artemisia   |
| - E Sage          | - J Thistle     |

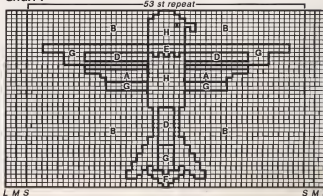
Chart 5



Chart 6



Chart 7



st 5x; 32 (34, 35) sts rem each side. Work even until piece meas same as Back to shoulder shaping, end with WS row.

**Shape shoulder.** BO 32 (34, 35) sts of each shoulder.

**Sleeves.** With smaller ndl and A, CO 42 (46, 46) sts. Work in 2/2 rib for 2 (2, 2½)", ending with WS row. Change to larger ndl and k 1 row, inc 6 (6, 10) sts evenly spaced; 48 (52, 56) sts. Inc 1 st at each end every 4th row 23 (23, 24)x; 94 (98, 104) sts made. Work even until total length of sleeve meas 18 (18½, 19)", or length to underarm, ending with a WS row. BO.

At the same time, follow *Body pat* for color and motif

arrangement

centering large

motifs as fol-

lows: *Chart 1*:

work 9 (11, 13) sts

in J begin 25 st

teepee repeat, end

row with 14 (16, 18)

sts in J. *Chart 3*: Center

40 st sleeve motif.

*Chart 4*: Center 3 cacti.

**Finishing.** Join 32 (34,

35) sts of Front and Back

for each shoulder (see

*School, Shoulder BO*).

With RS facing, 16" ndl,

and A, pick up and k 104

(104, 108) sts around neck.

Work 2/2 rib for 1". Bind off.

Sew in sleeves. Sew side and

sleeve seams.

*Don't let the sleeve chart intimidate you, you're not expected to read it, just to see*

*how the large motifs are centered.*

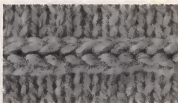
(CONTINUED FROM PAGE 31)

(30 degrees or less on the twist gauge).

After spinning, the white and a portion of each of the two grays (see proportion in yardage required under *Materials*, p. 33) were dyed in a common dye pot using Gaywool Dye, Tomato color (see *Overdyeing*, p. 33). The dye bath served as the finishing process. The remaining grays and black were processed in a simmer bath to finish the yarns. After thorough rinsing, the skeins were spun on the 'spin only' cycle of an automatic washer to remove excess moisture, stretched open to remove tangles and kinks and then allowed to dry without tensioning—the yarns were not blocked but rather allowed to hang freely to dry. ☛

## Knitter's HOW-TO: Salish shoulder

The Front and Back sts are placed on separate ndls. With a third working ndl (this must be double-pointed and the shorter the better) knit first st on Front ndl. Keep yarn between the two shoulder ndls at all times. Rotate the dpn counterclockwise and with its other end purl one from Back. \*Now, rotate the dpn clockwise and knit one from Front: 3 sts on working ndl, 2 knit from Front and one purled from Back. Pass middle st (a knit) over knit st just creat-



ed. Now turn counterclockwise and purl one from Back; 2 purls and 1 knit on working ndl. Pass middle st (a purl) over newly formed purl st. Repeat from\*.

A Black

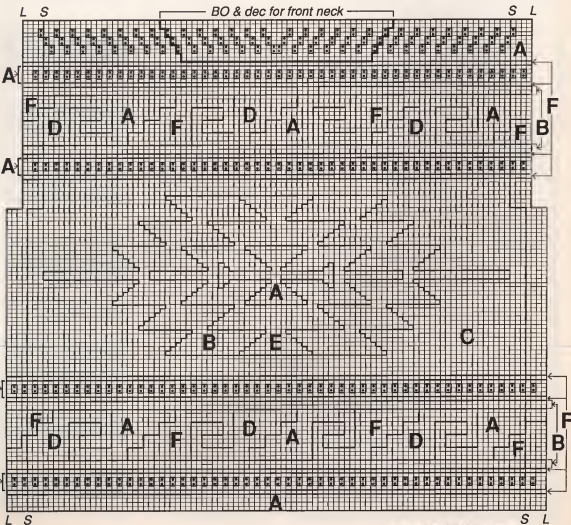
B Medium gray

C Light gray

D, □ Dark red

E Medium red

F Light red



# WILDE



All wool yarns for hand knitting, machine knitting, and weaving.



a rugged 2 ply in 28 clear colors.



soft spun 2 & 4 ply in 18 muted colors.



soft spun 2 & 4 ply in 8 undyed natural shades.



2 luxury novelty yarns in 12 colors to coordinate with our other lines.

Send \$3.00 for Knitting Yarn Samples, or \$6.00 for a complete set of weaving and knitting yarns, and carded wool for handspinning.

## WILDE YARNS®

John Wilde & Brother, Inc.  
P.O. Box 4662, Dept K  
Philadelphia, Pa. 19127-0662  
A Tradition in Spinning Since 1880

### "WHAT'S NEW FIBER CLUB"

Presented by  
**PANDORA'S CLOSET**  
of Needlearts  
2610 Lee Street  
Greenville, Tx. 75401  
**1-800-544-3957**



Featuring  
**HAYFIELD - CHRISTIAN DE FALBE - DYED IN THE WOOL**  
and much, much more

New concept in yarn shopping  
Mini-skeins of yarn shipped  
to you throughout the year  
Unadvertised specials available to  
Fiber Club Members Only

#### COMING ATTRACTIONS

It's HOT! It's COOL! It's IGL00!!  
Hayfield's new fur-like yarn with ALPACA  
ALSO

Reynolds' - Andean Alpaca Classic 4ply  
Reynolds' - Andean Alpaca Regal  
for more details call

**1-800-544-3957**

Mon - Fri 10am - 7pm &  
Sat 11am - 6pm Eastern Time

## yarns

Our projects are designed with particular yarns in mind. But it is not often necessary to limit yourself to the specific yarn: with a bit of basic information every knitter can make intelligent substitutions.

If you match to a similar type of yarn (a yarn of the same weight, yardage, texture, fiber, and stitch gauge), you can't go wrong. Determine the yarn's compressibility by winding it around a ruler. Wind over 4"; divide the number of wraps by 4. Compare to the number listed under "Win." If the numbers are close, the yarns are of comparable compressibility. Life-size photos show the surface texture and diameter. Yardages are given with the patterns.

As a further aid in comparing yarns, let us remind you of some basic information Barbara Elkins shared in *Knitter's Issue 8*.

**Fingering-weight yarns** knit to a gauge of 7 or more stitches per inch on number 1, 2 or 3 needles. The yardage is about 2300 per pound; 16 W/in.

**Sport-weight yarns** knit at 6½, 6, and 5½ stitches per inch on number 4, 5, or 6 needles. They run about 1200 to 1600 yards per pound; 14 W/in.

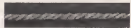
**Worsted-weight yarns** knit at 5, 4½, and 4 stitches per inch on number 7, 8, or 9 needles. Yards per pound range from 850 to 1100; 12 W/in.

**Bulky-weight yarns** knit from 3½ to 3 stitches per inch on number 10, 10½, and 11 needles. Yards per pound may be as few as 500 and as many as 960 to 1000; 9 W/in.

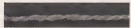
These are the basic American yarn categories. There are subtypes as well. For instance, the European category of double knitting weight can be categorized as light worsted or heavy sport; there are light bulky/heavy worsteds, etc., as well. You should be aware of the possibilities of subcategories; the gauge ranges within the standard weights are broad enough to include them.



**Bailybrae.** W/in 13; yds/lb 870; Brunswick; wool.



**Blwa.** W/in 16; yds/lb 850; Crystal Palace; cotton.



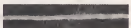
**Camel.** W/in 22; yds/lb 2010; Froehlich Woll from Renaissance Yarns; 70% wool, 30% camel hair.



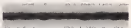
**Candide Heavyweight.** W/in 11; yds/lb 780; Reynolds Yarn; wool.



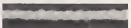
**Emu Superwash DK.** W/in 13; yds/lb 1125; Plymouth Yarn; wool.



**Galaad, Galaad Melang.** W/in 19; yds/lb 1426; Lane Borgosia; 50% mohair, 50% acrylic.



**Germantown Knitting Worsted.** W/in 11; yds/lb 1010; Brunswick; wool.



**Grampian Chunky.** W/in 9; yds/lb 705; Hayfield from Cascade Yarn, Inc.; 45% acrylic, 40% nylon, 15% wool.



**Handspun Metallic Mohair /Silk.** W/in 5; yds/lb 210; Creative Yarns by Roxanne Johnson; 70% silk, 30% mohair.

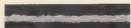


**Handspun for vest.** W/in 9; wool.



**Handspun for leggings.** W/in 6; wool.





**Hello.** W/in 14; yds/lb 990;  
Dale of Norway; wool.



**Homespun.** W/in 10; yds/lb 1080; Schoolhouse Press; wool.



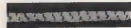
**La Boheme.** W/in 10; yds/lb 675; Fleeta Yarns; 63% mohair, 18.5% wool, 18.5% nylon, 100% rayon (double-strand yarn).



**Lamb's Pride.** W/in 10; yds/lb 760; Brown Sheep; 85% wool, 15% mohair.



**Masquerade.** W/in 9; yds/lb 680; Hayfield from Cascade Yarn, Inc.; 88.5% acrylic, 11.5% nylon.



**Mikado Ribbon.** W/in 9; yds/lb 942; Crystal Palace; 50% cotton, 50% rayon.



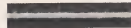
**Paisley Light.** W/in 16; yds/lb 1100; Classic Elite; 50% wool, 50% rayon.



**Paternaya Pat-Rng.** W/in 6; yds/lb 250; Paternayan Bros. from Reynolds Yarn; wool.



**Thema.** W/in 15; yds/lb 1190; Joseph Galler; wool.



**Windsor.** W/in 20; yds/lb 1490; Avocat from Ironstone Yarns; 60% cotton, 40% wool.

## Suppliers' Addresses

**Brown Sheep Company**  
Rt. 1, Box 137  
Mitchell, NE 69357

**Brunswick Yarns**  
Pickens, SC 29671

### Cascade Yarn, Inc.

204 3rd Ave. South  
Seattle, WA 98104

### Classic Elite Yarns

12 Perkins St.  
Lowell, MA 01854

### Crystal Palace Yarns

3006 San Pablo Ave.  
Berkeley, CA 94702

### Dale of Norway

206 Travis Lane, No. 5  
Waukesha, WI 53186

### Fleeta Yarns

P.O. Box 2548  
Corrales, NM 87048

### Gaywool Dyes

A and M Warehouse  
7015 So. 234th St.  
Kent, WA 98032  
206-852-2776

### Ironstone Yarns

P.O. Box 365  
Uxbridge, MA 01569

### Joseph Galler, Inc.

27 West 20th Street  
New York, NY 10011

### Lane Borgosella

Mahopac Village Center  
Mahopac, NY 10541

### Plymouth Yarn Co., Inc.

Box 28  
Bristol, PA 19007

### Renalston Yarns

Box 937, 66 Fort Point St.  
Norwalk, CT 06856

### Reynolds Yarn,

a division of J. C. A., Inc.  
Townsend, MA 01469

### Roxanne Johnson

1360 Highway 85  
Belen, NM 87002

### Schoolhouse Press

6899 Cary Bluff  
Pittsboro, NC 28666

## Accessories

**p. 16:** Angel, the horse from  
Cheryl Fenley's  
Medicine Horse Ranch  
Santa Fe, NM 87501

**p. 26:** Setting  
The Inn at Loretto  
211 Old Santa Fe Trail  
Santa Fe, NM 87501

**p. 48:** Hat by  
Montecristi Custom Hat Works  
118 Gallisteo St.  
Santa Fe, NM 87501  
Necklace, a kit from  
Blue Moon  
P.O. Box 4881  
Walnut Creek, CA 94596

**p. 74 & 80:** Furniture & settings  
Taos Furniture  
232 Gallisteo St.  
Santa Fe, NM 87501

## PURE WOOL FAMILY JACKET



Fairisle style with choice of three color schemes...natural white with pastels...lively gray with pastels...warm browns with pastels...available in true Icelandic or Reynolds Lopi.

Kits, including yarn and complete instructions, available in sizes 4 through 46 (specify size and color scheme with order).

Women's sizes through 40.....\$55

Men's sizes through 46.....\$65

Child's sizes 4-10.....\$45

Please add \$3 p&h. Send S.A.S.E. for further information.

## THE SHEEPY SHOP™

2341 NINTH STREET

WHITE BEAR LAKE, MN 55110

To charge your order, call (612) 426-5463.

## MAIL ORDER YARNS

Why leave home? Shop  
with us by phone!

BEAUTIFUL IMPORTED YARN FROM ENGLAND & FRANCE

- Rowan yarn & patterns
- Metallic carrying yarn
- Unique Colours
- Brown Sheep
- British Kid Mohair
- King Cole baby yarn
- and a lot more

We import most of our yarn directly & pass  
the savings on to you

**YOUR ORDER WILL BE PROMPTLY FILLED**



### LAGUNA NEEDLEWORKS

1268 Glenmeyer St.  
Laguna Beach, CA 92651

(714) 497-1071

VISA - MC

(CONTINUED FROM PAGE 9)

**Sizes:** S (M, L).

**Finished measurements.** Pullover measures 37 (41½, 46) " at chest; vest is 39 (44, 48) ". **A.** 37 (41½, 45½) ". **B.** 2". **C.** 14½ (16, 17½) ". **D.** 3". **E.** 24 (2½, 24) ". **F.** 6 (7, 8) ". **G.** 4½ (4½, 5) ". **H.** 11 (12, 13) ". **I.** 17½ (19½, 21½) ". **J.** 15 (17, 19) ". **K.** 7½ (8½, 9½) ". **L.** 19 (20, 21) ". **M.** 3½ ". **N.** 2¼ (2½, 2¾) ". **O.** 6 (7¼, 8¼) ". **P.** 7 (7¼, 7¾) ". **R.** 40 (44½, 49) ".

**Materials.** **A.** Brunswick's 'Germantown Knitting Worsted' (GKW) (100% wool, 100g/approx 220 yds) in color #4929 Audubon; for pullover 4 (4, 5) skeins, for vest 3 (3, 4) sks. **B.** Brunswick's 'Ballybrae Knitting Worsted' (BB) (100% wool, 100g/approx 190 yds) in color #259 Castle Gray Tweed; for pullover 3 (3, 4) skeins, for vest 2 (2, 3) sks. **C.** Size 5 and 7 circular (in several lengths) and double pointed needles, or size needed to obtain gauge. **D.** Buttons for vest: 9 for RS (optional: 7 for WS).

**Gauge.** 22 sts and 24 rnds equal 4" with larger ndls over St st in *Salt and pepper* pat; 22 sts and 27 rnds equal 4" in *Arrowhead* pat. 20 sts and 40 rows equal 4" over garter st.

**Note 1.** Pullover and vest body worked circularly for garter stitch yoke. Lower armhole and vest front are stitched-and-slashed. Sleeves are worked circularly and sewn in. **2. Salt and pepper:** On an odd number of sts, there's no change to make at the end of a rnd. The charted pat happens by working 1 st GKW, 1 st BB all the time.

## PULLOVER

**Body: I-cord CO:** With smaller dpn and GKW, CO 3 sts and work 202 (226, 250) rnds in *I-cord* (see *School*, p. 73). With circ nrl and another strand of GKW, begin at CO end of *I-cord* and k up 1 st in E rnd; (226, 250) sts. Break *I-cord* yarn and weave 3 sts from dpn to 3 CO sts. K up 1 more st in join; 203 (227, 251) sts.

**Bottom border.** Join and work around in St st in *Salt & pepper* pat (*S/P*) for 10 rnds. With GKW k 1 rnd, p 1 rnd, inc 1 st in last st; 204 (228, 252) sts. Change to larger nrl and *Arrowhead* pat for approx 14½ (16, 17½) " above border, ending with Rnd 5. Break BB yarn. Cont with GKW only; k 1 rnd, dec 20 (22, 24) sts; 184 (206, 228) sts. P 1 rnd.

**Divide Front and Back.** BO 3 sts at beg and middle of rnd for side 'seams'.

**Back.** Cont on 89 (100, 111) sts only with smaller ndls, k back and forth (garter st) for 30 rows, approx 3". Shape shoulders by short rows, k 5 sts fewer at end of next 12 (14, 16) rows. (See *School*, *Short rows*. On garter st 1 wrap when I turn, but I do not knit the wrap when I come back over the turns.) Work 2 rows across all sts. Place sts on holder.

**Front.** Begin at L Front with GKW and smaller ndls, k across 34 (39, 44) sts. Place center 21 (22, 23) sts on holder (for neck). Cont in garter st on L shoulder only, dec 1 st at neck edge EOR 4x, then work straight until same length as Back. Work short rows for shoulders by k 5 sts fewer at armhole end of next 12 (14, 16) rows. Work final row across all sts. Break yarn.



A tidy color pattern and encased edges make this vest reversible. The 'inside' looks woven.

leaving 30" length for seaming. Rejoin yarn for R shoulder and work to match, reversing neck shaping and short-rowing.

**Sleeves.** With I-cord CO, smaller dpn, and GKW, k up 39 (43, 47) sts. Change to *S/P* pat and work as for *bottom border* through k 1 rnd, p 1 rnd GKW. K 1 rnd BB, inc to 60 (66, 72) sts. Place underarm (UA) marker at beg of rnd. Change to larger nrl and work *Arrowhead* pat, begin at Rnd 2 and inc 2 sts at UA marker, separated by 2 sts, every 5 rnds (on Rnds 1 and 6) until 96 (108, 120) sts. Work straight until approx 17 (19, 21) " from beg, end after Rnd 5. BO in p with GKW.

**Finishing.** Measure width of sleeve at top; 8¼ (9¼, 11) ". Measure an equal distance from shoulder top down ea side of body [only about 6 (7, 8) " into tube], Baste down this line along center of 3 BO sts. Machine st and cut along basting. BO shoulder sts tog with RS tog (see *School*). Sew in sleeves. **Neckband:** Beg at shoulder with smaller nrl and GKW, knit up approx 91 (101, 111) sts around neck. P 1 rnd. Work *S/P* pat for 10 rnds. K 1 rnd GKW. BO with I-cord BO (see *School*).

## VEST

With larger nrl, GKW, and waste yarn, invisibly CO 221 (245, 269) sts (see *School*). Join and k around in St st in *Salt and pepper* pat (*S/P*) for 19 (20, 21) ". Break BB yarn. Change to smaller nrl, k 1 rnd, dec 21 (25, 25) sts (approx 10%) to 200 (220, 244) sts. P 1 rnd.

**Divide Front and Back.** BO 3 sts at beg and middle of rnd for side 'seams' and 3 sts at Center Front.

**Back.** Knit back and forth (garter st) over 97 (107, 119) sts for 34 rows, approx 3½ ". Shape shoulders as for pullover. Work 2 rows across all sts. Place sts on holder.

**Fronts.** Place 13 (13, 14) sts each side of 3 st center Front BO on holder for neck. Work back and forth in garter st over 34 (39, 44) sts of R Front for 17 ridges; at the same time, dec 1 st at neck edge EOR 4x; 30 (35, 40) sts. Shape shoulders as for Back. Repeat for L Front.

**Finishing.** Machine st and cut down center Front, also both armholes to 9½ (10½, 12) " from top of shoulder. BO shoulders tog as for Pullover.

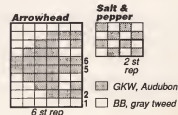
**Flaps:** With smaller ndls, RS facing, and GKW, k up 1 st in ea garter st on L Front from neck to armhole; 34 (39, 44) sts. K back and forth, dec 1 st at beg of ea row until 3 sts rem; k 3 tog and pull yarn through. Rep for R Front.

**Encasing cut edges:** (For additional information on this procedure, see *Knitter's Issue* #14, pages 33-4.) Trim cut edges carefully. With smaller nrl, RS facing, and GKW, k up 1 st per rnd, beg at top of L Front. At bottom, turn work, and using another circ nrl, k into the carries formed on WS by the sts you k on RS. You need the same number of sts on both ndls. With a 3rd nrl, p 1 rnd (that's right, down the RS and back up the WS). Mark 7 2-st buttonholes (BH) evenly spaced down Front. Now fuse sts from RS and WS of rnd by k tog 1 st from ea nrl. On this same row, BO 2 fused sts over ea marked BH. End at bottom of L Front. Turn. With dpn, and GKW, CO 3 sts. *I-Cord BO* (see *School*) all sts on nrl; at the same time, at ea BH, work 2 rows of unattached *I-cord*. Work 2 unattached rows at top to turn corner, cont around neck. *I-cord BO* all live neck sts plus 1 st per ridge up neck sides. Work 2 unattached rows at top R Front corner and leave 3 *I-cord* sts. With another ball of yarn, rep *encasing* on R Front working BH on this side, too. Continue *I-cord BO* down R Front. Place invisibly CO sts on spare nrl and remove waste yarn. Work 2 unattached rows to turn corner. Cont *I-cord BO* around bottom of vest. Work 1 unattached row; weave ends off *I-cord*.

**Armhole casing:** With smaller nrl, RS facing, GKW, and beg at underarm, k up 1 st per rnd of *S/P* pat or ridge of garter around armhole. Join and p 1 rnd. Turn vest inside out. With smaller nrl, and another ball of GKW, k up 1 st/rnd along *S/P* pat only. K 1 row back. Break yarn. Turn work to RS and beg at *S/P* pat, fuse sts by k tog 1 st from ea nrl through *S/P* pat. CO 3 sts and *I-cord BO* all sts.

**Buttons:** Sew single button at tip of ea flap. Sew rem buttons back-to-back, in pairs, so that vest fronts may be overlapped for men or women, or either side may be worn as the RS. Since the cut edges have all been finished so well, they stand up to the scrutiny of being worn WS out. If you use the 'split and splice' method of joining in new yarns (see below) or dam in ends very carefully, everyone will marvel at your expertise, and you will have the look of two garments for the work of one.

**Split and splice:** Untwist the ends of the 2 yarns to be joined, overlap for 2", moisten (this is the split part), and rub vigorously. Heat, moisture, and twisting meld the fibers together until they are knitted and safe.





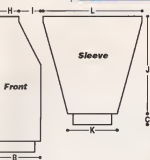
# HIGH COUNTRY HOLDS

BY DYNALYN

*Custom knit  
cowhide for  
perfectly  
matched  
patches*

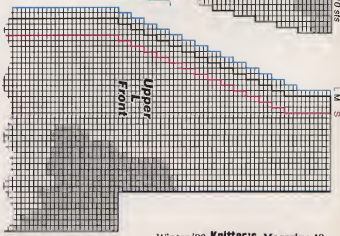
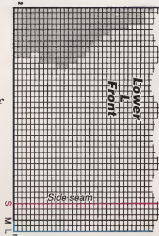
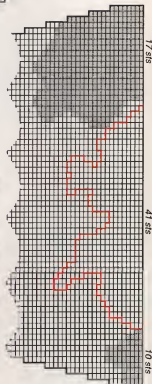
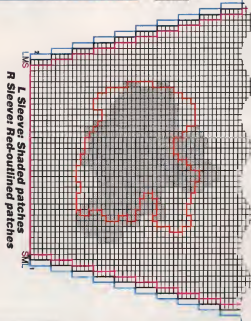
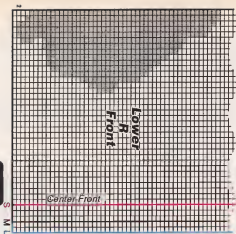


# RY EIN



These charts show the essential locations of the black patches: where they are in relation to an armhole, shoulder, side seam. To avoid separate charts for each size, the white spaces indicate different numbers of rows/patches in these areas for the 3 sizes.

CONTINUES ON R 75)



# PAINTED DESERT



# A SOUTHWESTERN VEST

*Handknitters take note: this machine inlay technique is similar to the 'alternate weaving' used by Lily Chin in Issue 20. Here, several colors of weaving yarn are used across a row, in intarsia fashion.*

By Susanna Lewis

**About tapestry weaving.** Tapestry weaving is an inlay technique for the knitting machine. The yarn that does the knitting is threaded through the carriage and is a very fine smooth yarn in a neutral color. In the detail on the next page, you can see the tiny stitches forming vertical columns, creating a pin stripe effect. The yarn that does the weaving is in colors, is much thicker, and is laid across the needle stems by hand. A punchcard is used to make the weaving yarn move above and below the knitted sts to create a texture pattern, but this yarn never goes into the needle hooks and thus does not form stitches. Instead, it is held in place by one leg of a stitch each time the weaving yarn changes its passage from above to below the knitted stitches (or vice versa). The thick weaving yarn always stays on the purl side of the fabric, but it forces the columns of knitted stitches apart, so that its colors can be seen between the stitches on the knit side. Either the knit or purl side of the fabric can be used as the RS; in this vest it is the knit side. Like loom-woven fabrics, this fabric has virtually no stretch across its width although there is some lengthwise stretch. Some kind of a stitch pattern must be used for this kind of inlay technique, in order to make the weaving yarn pass above and below the stitches. For this reason a punchcard or electronic machine, which also has weaving brushes,\* must be used.

\*All of the Japanese-made standard gauge machines are equipped with weaving brushes, as is the French-made White machine, but it is only the machines with preselection of needles (needles that automatically come forward to patterning or upper working position) that are capable of the tapestry weaving technique used in this vest. In this country, these machines are ones manufactured by Brother and Toyota, marketed under several different names (Brother, Toyota, Knitting Genie, Elma, and others).

## Knitter's HOW TO: Embroidery

The sketch of the front of the fabric below shows the placement and colors of the embroidered squares and lines. Feel free to add or delete squares and lines or to change their placement. This is your sweater! The diagonal marks in each square will tell you the number of embroidered sts in width and height, each diagonal mark being one embroidered stitch. The stitch, called 'tent stitch' or 'half-cross stitch' is made with doubled yarn and a large blunt yarn needle. It is diagonal on the front of the work and vertical on the back. The knitted mesh is made up of one column of sts in width and two rows of weaving in height. The needle will always be inserted and brought out between pairs

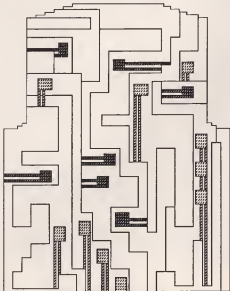
of weaving threads in a vertical direction, and between two knitted sts in a horizontal direction (see drawing below). The diagonal embroidered sts will thus cover the knitted sts.

Start at the top of the square and work down. The first st is in the upper left corner of the square. Bring ndl to the front at the bottom of the first st. Odd rows are worked from left to right; even rows are worked from right to left. The needle is always vertical when making the stitch. To finish off the ends, start and end each thread by running needle under a few sts on wrong side, without knots. Feel free to add or delete squares and lines or to change their placement. This is your sweater.

Odd rows, work L to R.



Even rows, work R to L.



■ #3728 rust ■ #3776 dark violet



The Front and Back of the vest are knit in 'tapestry weaving.' The dark purple and rust colored squares and lines are not part of the tapestry weaving, but are added afterward by embroidering the yarn through the mesh-like weaving. The hem and bands are knit in a fairisle pattern using the same yarn as for the weaving. The V-neckline is cut-and-sew.

**Machine.** Single bed standard gauge punchcard or electronic machine with pre-selection of needles and a carriage equipped with weaving brushes. A sewing machine is needed to make the cut-and-sew V-neckline.

**Size.** S (M, L). Finished bust measurements: 36 (38, 42)".

**Materials.** A. Joseph Galler's 'Thema' (100% Superwash wool; 50g/approx 130 yds): 2 balls in color #3764 dark red (DR), 1 ball #3771 dark teal (DT), 2 balls #3737 light teal (LT), 1 (2, 2) balls #3726 beige (B), 2 balls #3728 rust (R), 2 balls #3776 dark violet (DV). *Note:* The yarn amounts stated do not include extra for swatching. B. Main yarn for the knitted stitches—about 1½ to 2 oz very fine smooth cotton, bright acrylic, rayon, or blended yarn, in a light or medium neutral shade, wound on a cone. The yarn used in the vest pictured is a 2/20 weight wool/acrylic blend with an occasional tiny white fleck. Its color is a muted dusty rose. Most yarn companies that sell coned yarn for machine knitters have something comparable, as do most machine knitting dealers. C. Waste yarn. D. Large blunt needle.

**Gauge.** In tapestry weave pattern: 5.6 sts, 9 rows = 1 inch. For fairisle bands, 6.5 sts, 7.5 rows = 1 inch. For weaving try st size 6 to 7 and for fairisle try st size 9 or 10. Wash and dry your swatch before measuring as woven fabric will condense.

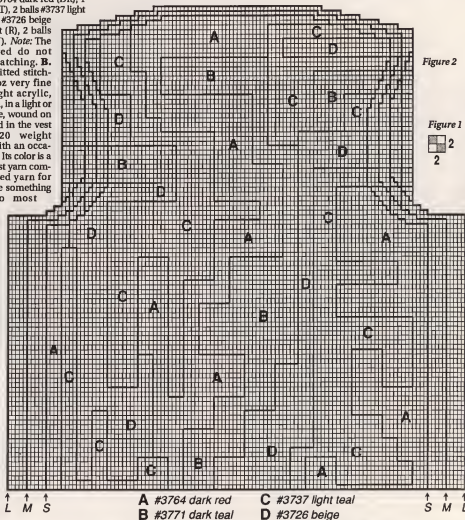
**Tapestry weaving technique.** The technique is very similar to Intarsia knitting. First, prepare the weaving yarn, which is fed to the needles by hand from small balls placed on the floor in front of the machine. Since the yarn is used double, wind center-pull balls and use both beginning and ending yarn tails together as

one strand. You will need 3 larger balls and 3 smaller of LT; 2 larger and 2 smaller B; 1 larger and 2 smaller DT; 3 larger and 2 smaller DR. Next, thread WY and main yarn through yarn tension unit.

Now, prepare the pattern for the needle selection. One repeat is pictured in Fig. 1. For most punchcard machines, this is card 1 in the basic pack. Set machine to advance pattern with every row of knitting, so that ndls alternate in their selection every row. It is very important that selvedge ndl on carr side be selected each row (in pattern or upper work position), so you may need to start pat on Row 2 instead of Row 1. If your carr has end-ndl-selection-cams, be sure they are turned off. Put main yarn in carr and set st size and stockinette cam setting.

Engage weaving brushes. Main yarn does not knit in pat; the ndl selection is to create the texture pattern for weaving yarns. Knit a row to select ndls. Lay weaving yarns over ndl latches in the direction the carr will move on next row. For practice, lay each yarn over several adjacent ndls and double-check that each selected ndl has a yarn.

The first row is a little difficult because of the beginning yarn tails. You can weight each tail with a clip or clothespin so you don't have to hold it. Under the machine, gather yarns together in one hand and pass carr across with the other, letting the yarns slip through your hand. For second row and beyond, yarns must be crossed or twisted as you change from one to the next, the same way as for intarsia work.



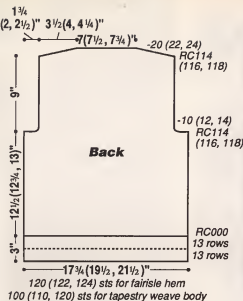
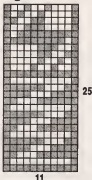


Figure 3



Figure 4



using yarn from carr. Knit the row, then start laying yarn over it on the following row.

**Back. Fairisle hem:** With waste yarn CO 120 (122, 124) ndls and knit some rows. Thread R and at ss-1, knit 12 rows. Knit 2 rows DV. Thread R in main feeder and DV in 2nd feeder, set carr for fairisle with ss for fairisle. Knit 1 repeat of pat shown in Fig. 3 plus first

row of next repeat; 11 rows. Knit 1 row stockinette with DV. Pick up first row of open sts from below and hang on ndls to close hem. Knit 1 row DV at ss+1. Remove sts onto WY or a garter bar and rehang onto 100 (110, 120) ndls. Every 4th ndl gets 2 sts. Set up yarns for tapestry weaving (see *Tapestry weaving technique*). The remainder of Back is knit in weaving technique. RC000. Knit straight to RC 114 (116, 118). **Armholes:** BO each side EOR — 6 (8, 10) sts, then 2 sts twice; 80 (86, 92) sts remain. Knit straight to RC 194 (196, 198). **Shoulders:** BO each side EOR — 4 sts 5 (3, 1)x, then 5 sts 0 (2, 4)x; 40 (42, 44) sts remain for back neck. BO all sts.

**Front.** Knit same as Back to RC 114 (116, 118). Place a yarn marker on center ndl to mark point of V neck for cut-and-sew. **Armholes:** BO each side EOR — 6 (8, 10) sts, 2 sts twice, then dec with transfer tool 1 st 6x. Knit straight on 68 (74, 80) sts to RC 164 (166, 168). At each side every 4 rows, inc 1 st 6x, to 80 (86, 92) sts. Knit straight to RC 194 (196, 198). **Shoulders:** Shape as for Back. Put yarn markers each side of neck sts before BO.

Add embroidered lines and squares. See *Embroidery* on p.51 for placement and instructions.

**Fairisle bands.** The L and R sides are knit in mirror image using pat in Fig. 4. This pat is knit one repeat wide as a single motif, which is repeated

lengthwise but not widthwise. The remainder of the ndls are knitting plain fabric, to make the facing for the bands. Do not wrap the division between motif and plain fabric, as the resulting space makes a natural fold line. *For punchcard machines,* punch one repeat at the L side of card and leave the remainder of the squares to R of it unpunched. Copy this arrangement up the card. *For electronic machines,* draw or program one repeat as a single motif. Bring 21 ndls to work position from ndl 12 at left of 0 to ndl 9 at right of 0. Electronic machines program the pat with First Needle at Y-12 (mylar machines with L and R cut-off at Y-12 and Y-1 respectively). Be sure end-ndl-selection-cams are turned off. CO with WY and knit some rows.

**L armhole band:** Knit 2 rows with R.

Set carr and ss for fairisle, thread R in main feeder and DV in 2nd feeder. RC000. Knit 7 repeats of pat plus 1 row, to RC176. Knit 1 row stockinette with R, then about 20 rows with WY. Pull down a length of R to use for grafting band. Do not remove but continue with L. **V-neck band:** Knit 12 rows stockinette with DV. Set yarns and carr for fairisle as before. RC000. Knit 4 repeats of pat plus 1 row, to RC101. Knit 1 row stockinette with R, remove on WY.

**R armhole & V-neck bands:** Knit another piece of each but with pat in mirror image

The chart (Fig. 2) is prepared so that each grid square represents one st and two rows knitted with the same color selection. To know the number of needles to lay the yarn over, count the number of squares needed for the shape on the chart. Divide the number by 2 and lay the yarn over that number of selected ndls (the other half are the non-selected ndls, which automatically will get their share of the yarn). Since the pat was designed so that all the shapes are an even number of ndls, the edge of the shape will always be a selected ndl. You can move a color over, add or take out a color on either the first or the 2nd of the two rows, whichever is more convenient. A yarn can easily be moved over several ndls to start a new color area without having to cut it. Simply weave it over and under the intervening ndls, then lay it across its new ndls.

**To BO sts at armhole and shoulders:** On side opposite carr, omit laying of weaving yarn on ndls to be BO. Knit row, then BO the sts around the gate pins.

**To CO sts at Front armhole:** At carr side, e-wrap or crochet a st onto new ndl

## Knitter's GLOSSARY

carr	carriage.
ER	every row,
EOR	every other row.
RC	row counter or row count.
ss	stitch size, number setting of the ss dial on the carr used to achieve the gauge for the pattern stitch. 'ss + or - a number' means to change the number on the dial up or down the specified numbers, to make the ss larger or smaller.
WY	waste yarn.



FINE FIBERS

Introductory  
Spinner's Kit

## INCLUDES:

- Silks and finest wools prepared in luscious blends
- Easy illustrated guide
- Wooden drop spindle
- Knitting pattern for a smart-looking tam

Beautifully boxed  
for Christmas.  
Send today! \$19.95  
+ \$3 p/h.



## Yarn 'n Needle

P.O. Box 1558

Estes Park, CO 80517

1-800-782-0575 or 1-303-586-5703

Introducing knitters and weavers to the creativity of spinning.

BRYSPUN  
YARNS

Luxury is affordable  
with this all American  
50% kid mohair 50% wool  
buttery soft yarn.

## 32 luscious shades

For a color card and list of  
shops carrying kid-n-ewe  
please send \$3.00 to:  
P.O. Box 707  
Eugene, OR 97440

## ANGORA YARN

BEAUTIFUL  
HANDSPUN  
ANGORA  
YARNHand dyed and  
natural colorsSend \$3.00 for sample cards  
(M/C and VISA available)

## GRIESEL FARM

11510 227th Ave. SE  
Monroe, WA 98272  
(206) 774-0530KNIT FASTER  
WITH THE AMAZING  
TURBO

The ADDI  
Circular  
and Jumper  
Needles are  
made for extra speed  
and natural feel, using nickel plated  
brass. The cord is extra soft and will  
not snag. Professional knitters love  
them. Circular needles come in  
lengths of 16", 20", 24", 32", 40", 47".  
All US Sizes from 0-15. 40" comes in  
000 also. Jumper needles 20" long.  
Also straight needles and Two Pointers.

## skacel collection

224 SW 12th St  
Renton, WA 98055 Ph./Fax (206) 255-3411  
Inquiries from representatives invited.

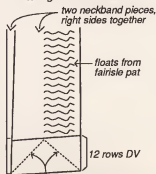
and placed at R side of knitting. Do this by turning punchcard over and inserting it backwards, or by turning on the appropriate variation switch. Use the same number ndls but on the opposite sides of 0.

**Cut-&-sew V-neck.** Steam neckband pieces so they flatten somewhat and are easier to handle. On Front piece, set sts around neck area with a few gentle puffs of steam on RS and WS. With sewing ndl and basting thread, baste straight lines connecting the two neckline markers with center marker for point of V. Set sewing machine to a zigzag st. Use a 'walking foot' if you have one. Stitch over basting thread, following basted lines carefully.

**To miter the neckband:** Take 2 pieces of neckband and lay them flat with RS tog. With a straight st on sewing machine, st two seams on 12 rows of DV, from center to each corner (see drawing below). Clip away excess fabric in center between seams. Fold neckband as it will appear on garment and steam two seams open and flat. Next, join neckband at the center back with grafting (see *School*, p. 72), using R yarn. Now, with their RS tog, join Front and Back at shoulders using back st or slip st crochet. Cut out V, about 3/4" away from machine stitching. Take neckband and pin it in place, making sure that sides are straight and symmetrical. With DV yarn and back st, sew front of neckband in place along outermost column of DV sts. Fold facing of band to inside and using R yarn, slip st in place following line of back sts which can be seen from inside.

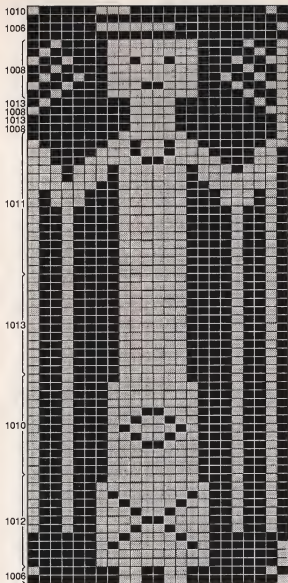
**Finishing.** Sew side seams using DR yarn and mattress st. Do it from RS and pass ndl through loops of DR weaving yarn which can be seen at ends of rows. If you are careful not to pull sewing yarn too tightly, the seam will look like another column of weaving between two selvage sts. Join side seams of hem with mattress st. Join ends of two armhole bands with grafting. Pin them in place and sew the same way as neckband. Wash sweater and after drying, steam areas around bands thoroughly to flatten them. How does it look? ☺

## Mitering the neckband



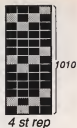
straight stitching on sewing machine. Clip away the in between, leaving 3/8" seam allowance.

## Pat 2



23 st repeat  
 ■ MC ■ Pattern color indicated

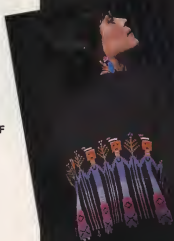
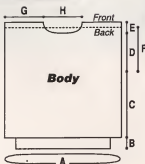
## Pat 1



# SAND

By Jean Frost

*Our figures were adapted from a Mountain Chant sand painting. During such healing ceremonies, one person ground mineral pigments into powders that trickled through the artists' fingers—forming intricate and symbolically-powerful patterns on the sand.*



# PAINTINGS



# The Maine Collection



Janice & Pearl

## Fine Knitting Yarns

Beautiful samples of our exclusive yarns and classic standards. Mohairs, silks, wools, and cottons in colors and textures inspired by the Maine coast. Plus handbook of supplies and literature.

\$25, check or MO.

**For more information and a free sample card, call 1-800-341-0282 (In Maine, 207-442-7909).**



**Halcyon Yarn**

12 SCHOOL ST. BATH, MAINE 04830



*Above: For another colorway #1006 natural (MC) was used with #1008 gold, #1009 teal, #1013 sea green, #1007 brown, and #1002 black.*

*Below: The color pattern was worked in fairisle technique with stranded carries. In this yarn and with these colors, weaving-in was apt to show on the RS.*



**manos  
del uruguay**

For the finest  
handspun kettle  
dyed wool.  
Find these and other  
patterns in our  
1990 Fashion  
Pattern Book IV.

Call for store  
nearest you.

Simpson Southwick Co.  
RR2, 468 Route 513  
Califon, NJ 07830  
800-843-3484



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION	
For the year ending December 31, 1989	
1. Publication Title	Knitter's Magazine
2. Issue Frequency	Quarterly
3. Issue Date for Circulation Data Below	December 1989
4. Annual Subscription Price	\$25.00
5. Number of Copies of Single Issue Published Nearest to Filing Date	1,000
6. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
7. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
8. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
9. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
10. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
11. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
12. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
13. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
14. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
15. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
16. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
17. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
18. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
19. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
20. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
21. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
22. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
23. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
24. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
25. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
26. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
27. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
28. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
29. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
30. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
31. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
32. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
33. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
34. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
35. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
36. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
37. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
38. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
39. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
40. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
41. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
42. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
43. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
44. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
45. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
46. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
47. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
48. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
49. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
50. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
51. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
52. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
53. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
54. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
55. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
56. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
57. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
58. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
59. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
60. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
61. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
62. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
63. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
64. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
65. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
66. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
67. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
68. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
69. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
70. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
71. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
72. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
73. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
74. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
75. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
76. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
77. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
78. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
79. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
80. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
81. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
82. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
83. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
84. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
85. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
86. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
87. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
88. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
89. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
90. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
91. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
92. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
93. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
94. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
95. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
96. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
97. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
98. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
99. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000
100. Total Number of Copies of Single Issue Published Nearest to Filing Date	1,000



Sizes: S (M, L).

**Finished measurements.** A. 42 (46, 50)". B. 2". C. 13 1/4 (13 1/4, 14 1/4)". D. 6 (6 1/2, 7)". E. 24". F. 8 1/4 (9 1/4, 9 1/2)". G. 7 1/4 (8, 8 1/4)". H. 6 1/2 (7, 7 1/2)". I. 10 (11, 12)". J. 6". K. 12 (13 1/4, 14 1/4)". L. 17 (18, 19)".

**Materials.** A. Ironstone Warehouse's 'Windsor' (60% cotton, 40% wool; 50g/163 yds) 8 (9, 10) balls in color #1002 black (MC); 1 ball each of #1006 natural, #1008 gold, #1010 fuchsia, #1011 lavender, #1012 lilac, and #1013 sea green. B. 24" circular, 16" circular and double-pointed needles in sizes 4 and 6 or size needed to obtain gauge.

**Gauge.** 24 sts and 32 rows equal 4" with larger ndls over St st.

**Note.** This sweater is knit in fairisle technique (carrying 2 colors at a time) on circular needles. Place a marker on the needle to mark the beginning of the round and another to mark the midpoint. The markers separate the Front and Back, denoting where the side seams would be. Sleeves have no color patterning and were knit back and forth, but can be knit circularly, if you prefer.

**Body.** With smaller 24" circ ndl and MC, CO 200 sts. Be sure to place markers as indicated. Work around in k2, p2 rib for 2". Change to larger 24" circ and

St st. Knit the next rnd with MC, inc evenly across by using the Make 1 raised inc (see *School*, p. 72). For small, inc 26 sts on Front and 26 sts on Back; 252 sts. For medium, inc 38 sts on Front and 38 sts on Back; 276 sts. For large, inc 50 sts on Front and 50 sts on Back; 300 sts. Knit 4 more rnds with MC. Next, work 13 rnds of *Pat 1* (1 repeat) using color #1010 with MC.

**Small:** Next rnd inc one st on Front; 253 sts. Knit a total of 5 rnds with MC. **Medium:** Knit 5 rnds with MC; 276 sts. **Large:** Next rnd dec one st on Front; 299 sts. Knit 5 rnds with MC. Beg *Pat 2* following chart. After completing chart, work around with MC, to 15 1/4 (15 1/4, 16 1/4)".

**Divide for armhole:** Working only the 127 (138, 149) sts for the Front, continue back and forth in St st (k the RS rows, p the WS rows) until body meas 21 1/4 (22 1/4, 23 1/4)". **Note:** The large repeat (23 sts) results in the small size having 11 repeats, the medium 12 and the large 13. The pattern will not be centered on Front and Back in S or L. (Our photo shows the S.)

**Shape neck:** With RS facing, k56 (61, 66) sts. Turn. BO (in pur) 3 (4, 4) sts, purl to end of row. Knit the next row. Again BO 3 (4, 4) at the beginning of

the row. On the following six RS rows, k2tog at neck edge; 44 (47, 52) sts remain. Work 8 more rows. BO. Join yarn, knit the middle 15 (16, 17) sts and place on a holder. Work to end of row. Shape left side to correspond to the right. BO.

**Back.** Work in St st on 126 (138, 150) sts until body meas 22 (23, 24)". On a knit row BO 44 (47, 52) sts for shoulder. Work 38 (44, 46) sts and place on a holder for neck. BO rem 44 (47, 52) sts for other shoulder. Sew shoulders together. The front shoulders are longer and will join the Back at the rear of the neck.

**Neckband.** With smaller 16" ndl, RS facing, and MC, pick up and knit 104 (108, 112) sts, including those on the holders. Work around in k2, p2 rib for 1 1/4". BO in pat.

**Sleeves.** Knit two. With smaller ndls and MC, CO 48 sts. Work back and forth in k2, p2 rib for 2". Change to larger ndls and inc 24 (32, 40) sts (M1 raised); 72 (80, 88) sts. Work in St st for 10 (11, 11)". \*Inc 1 st each end on next knit row. Work 4 rows. Repeat from\* 15 (14, 13); 102 (108, 114) sts. Work until sleeve meas 18 (19, 19)". BO loosely. Sew sleeves to armholes. Sew underarm seams. ~



**Zandy's**  
Original design kits include cotton wool blend yarn and instructions for both sweater and hat. Available in Aran, Periwinkle, Jade, or Scarlet. Please specify color & size.

### Original "Bands Of Bubbles"

Small (Size 4).....\$35.00  
Medium (Size 6).....\$40.00  
Large (Size 8).....\$45.00

Add \$2.50 for postage and handling.  
Send check or money order to:

**Zandy's Yarn Etc.**  
13706 Nicollet Avenue  
Burnsville, MN 55337  
Or call 800-521-YARN for information

### MAIL ORDER YARNS NATURAL FIBERS OUR SPECIALTY



Rowan — Tahki — Philidar  
Classic Elite and more!

Send \$4.50 for over 500 colors and textures of name-brand and first-quality mill ends for knitters, weavers, and machines.

Also available: Exotic fiber samples (approx. 150) of silks, angora, ribbon, cashmere, etc. - \$2.75

Periodic Updates  
Quantity Discounts

**Bare Hills Studios**  
(Retail: Fiber Loft)  
Rt. 111 (P.O. Bldg.)  
P.O. Box 327  
Harvard, MA 01451

### The String Slinger's 1991 DESIGN COMPETITION

FOR MACHINE KNITTERS

FEATURED THEME:  
LOOP STITCH EMBOSSED

A NEW CONCEPT IN RAISED SURFACE DESIGN

WINNERS WILL BE ANNOUNCED  
MARCH 16, 1991 AT

THE KNITTING GUILD OF AMERICA  
NATIONAL CONVENTION

AWARDS INCLUDE:  
CASH • RIBBONS • MERCHANDISE • PUBLICATION

#### CO-SPONSORS

- AMBERYARN • BRAMWELL • BONNIE TRIOLA
- COTTON CLOUDS • DMC • EUROFLAX
- HEIRLOOM • KREINIK SILK & METALLICS
- TAMM YARNS • EASY LEARNING VIDEO

SEND LARGE S.A.S.E. FOR ENTRY FORM & INFORMATION TO:

The String Slinger

P.O. BOX 23272, DEPT. K • CHATTANOOGA, TN 37422  
(615) 843-0272





# MESA VERDE

By Meg Swansen

*The pattern for the vest on the left was inspired by an ancient Anasazi Indian bowl displayed in the museum of the Mesa Verde cliff dwellings near Durango, CO. The bowl was grayish-colored clay with black lines drawn on it. The horizontal designs (the zigzags and what I call 'turkey tracks') were bisected by a slice of zigzags running vertically up each side. This causes problems for knitters, in that the horizontal patterns are separated by 2 rounds of solid color, but the vertical patterns are uninterrupted. As you can imagine, there must needs be a certain amount of breaking and joining of wool, accompanied by a commensurate amount of muttering. But isn't that what knitting is all about—how much trouble is a particular pattern worth? In this case, to me, the resulting design was worth the extra ends it produced.*

*This lovely 'homespun' wool in sandy, southwest colors looks particularly good when worn with faded denim jeans or a skirt, as the yarn's colors look slightly faded and well-worn themselves.*

*With the exceptions of the color pattern and waist shaping, these two vests are identical in basic shape and construction: an oblong lower body, square armholes, and gently scooped neck-line; all knitted seamlessly, on circular needles. The armholes and center-front openings are achieved by machine stitching and cutting as the Norwegians do. Complete instructions for the Mesa Verde vest follow. For the Navajo vest, see On your own (p. 67). ■*

Sizes: S (M, L).

**Finished measurements.** A. 37 (40, 43)". B. 12". C. 2 3/4 (3, 3 1/4)". D. 6 1/2". E. 3 (3 1/4, 4)". F. 3 (3 1/4, 4)". G. 7 1/2".

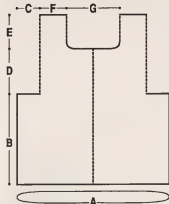
**Materials.** A. Worsted-weight wool (approx 270 yds/4 ozs; Schoolhouse Press' 'Homespun' was used for these vests) 2 skeins Rosy Beige (B) and 1 skein Copper (C) for Mesa Verde vest; 2 skeins Live Lobster (A); and 1 ea: Rosy Beige (B), Copper (C), and Sandstone Red (D) for Navajo vest. B. 24" circular needle and double pointed needles in size 6, or size needed to obtain gauge.

**Gauge.** 20 sts and 22 rows equal 4" over stockinette st in color pat.

**Note.** Keep 9-st cutting allowances in St st throughout, working alternate sts in B and C on 2-color rnds.

**Method.** With B, CO 194 (208, 224) sts [185 (199, 215) for Body, 9 additional sts provide a field for the future cutting]. Join and work around in k1, p1 rib for 2 rnds (keeping center 9 sts in St st). **Rnd 3:** k1B, k1C. **Rnds 4 & 5:** k1B, p1C. **Rnd 6:** k1C, k1B. **Rnds 7 & 8:** p1C, k1B. **Rnds 9-11:** Repeat Rnds 3-5. **Rnd 12:** k44 (46, 48) sts in B; \*over next 5 (7, 9) sts, k the B sts and slip the C sts; k 87 (93, 101) sts in B; rep from \* to \*. k in B to end of rnd. **Rnd 13:** k44 (46, 48) sts in C; (k1C, k1B) 2 (3, 4); k88 (94, 102) sts in C; (k1C, k1B) 2 (3, 4); k in C to end of rnd. **Rnd 14:** Rep Rnd 13 but purl all C sts.

**Establish pat:** Work 33 (35, 37) sts in Zigzag; next 27 (29, 31) sts in Side panel; 65



(71, 79) in Zigzag; 27 (29, 31) sts in panel; 33 (35, 37) in Zigzag; 9 in k1B, k1C. At end of 9 rows of Zigzag pat (and of each pat band on vest), work 1 ridge of C: \*with C, k to panel; pick up a length of B and work panel in pat; rep from \*, k with C to end. Work next rnd the same way, but in purl on all except panel sts. Follow pat sequence for Fronts and Back and continue panel pat as est.

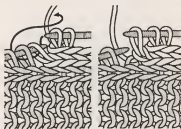
At the same time, work dec for waist (optional): On first band of alt pat, dec on Fronts and Back by \*k1B, k2togC; rep from \*. Do not dec on panels or cutting allowance; 151 (163, 174) sts. Work 5 more rnds of alt pat. With C, inc to original

number by working k2, M1 raised inc (see School, p. 72.) across Fronts and Back (on k row of ridge). Continue with pat seq until vest meas 12" or length to underarm (1 zigzag, 1 turkey track, another zigzag).

**Armhole.** Put panel sts on hold. CO 9 cutting sts in their place; 158 (168, 180) sts. Continue around for 6 1/4" (3 horizontal bands: 2 zigzags and 1 turkey track).

**Scooped neck.** At center Front, put 31 sts on hold (the 9 cutting sts, plus 11 Front sts each side of them), and CO 9 cutting sts in their place. Cont around and shape neck: work to within 2 sts of CO9, k2tog, k9, SSK. Rep dec every rnd 7x; 120 (130, 142) sts. Work straight 3 (3 1/4, 4)" to shoulder height (one turkey track for me). Put rem sts on hold. Stitch-and-slash arm, neck, and front openings (see below).

**I-cord borders.** **Armholes:** Place underarm sts on a ndl and pick up 1 st/rnd around the rest of the armhole. With C,



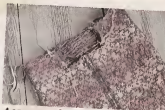
Before cutting, side view.



Before cutting, front view.



Cutting neck opening.



A square neck opening results.



Center Front cut.



All cutting completed.

## Knitter's TECHNIQUE: Jack the ripper



### STITCH-AND-SLASH.

Baste down center of 9 underarm, neck, and center Front cutting sts. Machine st down the side of the basting and up the other side. Keep machine-stitching very close to basting thread. Cut on basting. (The center Front may be done in 2 stages: neck then body.)

from the WS, CO 3 sts. Transfer CO sts to the pick-up ndl, and \*k2 (1-cord sts), k2tog tbl (see drawings). Replace 3 sts onto ndl, and rep from\*.

After a few inches, take a look at what you've done. Is the I-cord pulling up tightly? Is it drooping? Is it just right? Decide for yourself, and change ndl size accordingly. Weave end of cord to beginning. **2nd layer:** Choose a vertical row in finished I-cord and, from WS, pick up 1 st/row. With B, CO 3 sts, place on pick-up ndl, and work as above from\*.

**Front edges:** Proceed with I-cord borders as above—adding **Corners:** Work to corner st, k all 3 I-cord sts without attaching, replace them onto LH ndl, attach to corner st, work another unattached rnd. This gives you 2 rnds of plain I-Cord, and provides additional material to form a 90-degree corner.

**Hidden buttonholes** are worked during the 2nd layer of I-cord: Work plain I-cord on all 3 sts for 3 rnds, slip 3 picked-up sts off ndl, and begin attaching cord again. These buttonholes are invisible until needed.

**Finishing cut edges:** Fold cut flap toward body. With a regular sewing ndl and thread, poke the machine-stitching under the flap, and tack the flap down. **Or:** Trim cut ends close to machine-stitching, and leave alone; (this is necessary if you haven't left enough cutting allowance to provide a wide-ish flap).

## Zigzag



14 st repeat

## Turkey Track 1



8 st repeat

## Turkey Track 2



8 st rep

## Side panel, 29 sts



2(3,4)x

## Pattern sequence:

*Alt pat, zigzag, alt pat, zigzag, turkey track 1, 3 zigzags, turkey track 2, zigzag, turkey track 1.*

*(The tracks show the turkey walked back and forth across vest.)*

*Note: Turkey tracks reverse at Center Front.*

*Pattern bands are separated by 1 garter st ridge in C.*

## Alt pat



2 st rep

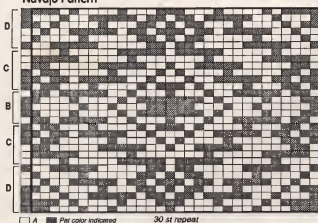
# Knitter's ON YOUR OWN: Planning a patterned vest

When dealing with such a simple shape, you provided the opportunity for all kinds of adjustments and experiments.

You may decide to knit your vest with thicker or finer wool, or knit a smaller or larger size than is given. This is an easy substitution once you have established the exact gauge you desire with the other wool. It's then just a matter of ensuring the wanted circumference of the body, the wanted depth of the holes, how far 'in' you cut the armhole opening. Don't forget to include the width of whatever final border you will add to the armholes, and where you cut the scooped neck to begin. Now: multiply the wanted body circumference times the number of stitches you get to one inch, and the result will be the number of sts to CO for the body. Don't forget to add extra 7 to 9 sts, and keep them at center front for cutting later.

Do you want to use one of these color patterns? Or, do you have another pattern you wish to insert into this shape? Count the number

## Navajo Pattern



□ A ■ Pat color indicated

30 st repeat

30 row repeat

of sts in one pattern repeat, and divide that into the body-sts number. Most likely it will not come out evenly, and you will have a leftover number. It is crucial that you balance the color patterns carefully each side of the center front, so divide the leftover number by 2, and that will represent the partial pattern that will run up each side of the center front. For the Mesa Verde pattern, establish the side panels first, then divide the remaining back sts by the pattern repeat, and proceed as above; centering the pattern so the leftover bits are running along the side panels. For the front panels, you have the option

as to where to run the leftover stitches, either along side panels or at center front as you needn't worry about armhole shaping or sleeve fitting. The Navajo vest is even simpler, run any leftovers on either side of center front. (See Mesa Verde Instructions for suggested materials, gauge, sizes and method for Navajo vest. For lower edge treatment, hem or rib.)

(CONTINUED FROM PAGE 17)

**Thunderbird chart.** Work 3 rows in B. Work 11 rows of *Top border* chart. Work 1 row in A, dec 6 sts evenly spaced; 103 (111) sts. Continue in A with *Seed st* until total length of Back (not including hem) meas 18 (18½) or length to underarm. Mark for underarms. Continue straight for 11 (11½) ending with a WS row.

**Shape shoulders:** BO 12 (13) sts at beginning of each of next 4 rows. BO 13 sts at beg of next 2 rows. BO rem 29 (33) sts.

**R Front.** With A, CO 57 (61) sts and work hems as for Back. Continue in St st for 2", end with WS row. Work across first 6 sts in *Seed st* and mark for button band; drop A and continue across rem 51 (55) sts in *Bottom border* pat. Work as for Back through color pats, picking up A for button band and working in *Seed st* as est. Work 1 row in A: maintaining 6-st button band, dec 4 sts evenly spaced; 53 (57) sts. Continue in A with *Seed st* (but keeping first Body st after band in St st) to underarm to match Back. Mark for underarm. Continue straight until armhole meas 9 (9½)".

**Shape neck:** At neck edge, BO 10 sts 1x, 2 sts 1 (2)x, and 1 st 4x; 37 (39) sts. Work even until armhole meas same as Back to shoulder shaping, end with a WS row.

**Shape shoulders.** At armhole edge, BO 12 (13) sts 2x, 13 sts 1x. Mark placement of buttons along R Front button band.

**L Front.** Work as for R Front, reversing band and neck shaping and reading charts in reverse. At the same time, work 2-st buttonholes to match button placement on R Front.

**Sleeves.** With B, CO 51 sts. Work hem as for Back, end with a WS row. P1 row and work *Top border*, centering pattern as shown on chart. Work 1 row in A, continue in A with *Seed st*. At the same time, inc 1 st at each end every 4th row 23 (25)x; 97 (101) sts. Work even until length (not including hem) meas 21 (22)" or length to underarm. BO.

**Finishing.** Sew shoulder seams

**Collar.** With A, RS facing, and starting at inside edge of button band, pick up 81 (85) sts around neck edge, ending at edge of buttonhole band. Turn. Begin working short rows in *Seed st* (see *School*, p. 73; with *Seed st*, it is not necessary to work into wraps on return rows): work 71 (75) sts, turn; work 61 (65) sts, turn; work 51 (55) sts, turn; work 41 (45) sts, turn; work 31 (35) sts, turn; work to end, turn. Continue *seed st* on all 81 (85) sts until center back of collar meas 4¼". BO.

Sew sleeve to body from Back to Front underarm markers. Sew side and sleeve seams. Weave in ends. Sew on buttons. ❧

## Cute as a button!



## CRAYON BOX WOOLLEN CARDIES

Make counting and learning colors fun! Quick to knit in bulky yarn. One size fits tots 18 months-3 years.

**EACH KIT INCLUDES** 100% wool and mohair yarn, one dozen brightly colored novelty buttons, easy-to-follow pattern and charts.

**SEND** \$37.95 plus \$2.50 p/h for each kit (specify white or black background) **OR** \$7.50 plus \$1.50 p/h for Button & Pattern Pak only.

**MAIL** check or money order with return address including zip code to: Rosemary Drysdale, 80 Long Lane, East Hampton, NY 11937.

## Can't take your eyes off your knitting?

"Knit 3...yarn over...knit 2 together...pass over", I read aloud words that are as strange to me as a foreign language. As I read, I glance, over my half glasses, at the TV where the Glants are playing the Eagles. When I glance to the right, my wife Nicky sits knitting to the words I read. One needle is under her arm (in the European tradition taught to her by her grandmother) the other needle rapidly moves through the yarn. My words, as if by magic become intricate patterns of lace, cable knits, and geometric designs. I am silently impressed. A spider spinning a network of beautiful webbing could not match it.

Sometimes I read charts she has created. "3 red... 12 yellow... 6 brown". The needles fly, the multi-colors of the yarn combine, and beautiful pictures appear. Unicorns... clowns... elephants on bicycles... rainbows... landscapes. The words I speak have become beautiful pictures on a sweater or afghan. My wonder at the process is filled with admiration. Sometimes she asks my opinions on colors or motifs and I give them with humility. I feel a small part of the creative process.

"Knit one, yarn over... knit 2 together." The Glants are winning... my wife... the designer... the artist... has created a butterfly of breathtaking color and life. I am content!

—Howie



## Jewels

only from  
**FIESTA YARNS**

P.O. BOX 2548  
CORRALES, NM 87048  
505/897-4485

Send \$1 for color cards



Need instructions for  
a special technique?

Turn to **Knitter's  
School** for help.

## abbr.

**AH** armhole  
**approx** approximate(ly)  
**b** in back of stitch  
**beg** begin(ning)(s)  
**BH** buttonhole(s)  
**BO** bind off  
**CC** contrasting color  
**cn** cable needle  
**cm** centimeter(s)  
**CO** cast on  
**cont** continue  
**dec** decrease(s)(ed)(es)(ing)  
**dpn** double pointed  
needle(s)  
**E** every  
**ea** each  
**EOR** every other row  
**est** establish(ed)  
**g** gram(s)  
**"** inch(es)  
**inc** increase(s)(ed)(es)(ing)  
**k** knit(ing)(s)(ted)  
**L(H)** left(hand)  
**M** make  
**m** meter(s)  
**MC** main color  
**meas** measure(ment)  
**mult** multiple(s)  
**ndl(s)** needle(s)  
**ORL** or required length  
**oz** ounce(s)  
**p** purl(ed)(ing)(s)  
**pat(s)** pattern(s)  
**psso** pass slipped  
stitch(es) over  
**PU** pick up  
**rem** remain(s)(ing)  
**rep** repeat(s)  
**req** required  
**R(H)** right(hand)  
**RS** right side(s)  
**rnd** round(s)  
**sc** single crochet  
**sel** selvedge(s)  
**sk** skein(s)  
**sl** slip(ping)  
**SKP** slip, knit, psso  
**SSK** slip, slip, knit 2tog  
**st(s)** stitch(es)  
**St st** stockinette stitch  
**sz** size  
**tbl** through back of loop(s)  
**tfl** through front of loop(s)  
**tog** together  
**WS** wrong side(s)  
**x** times  
**yb** yarn back  
**yt** yarn forward  
**yd** yard(s)

**Knitter's assumes that you know  
the very basics and would like to  
have several methods from  
which to choose.**

## Knitter's NEW MATERIAL

**p. 30 Knit L to R**

**p. 30 Intarsia**

**p. 33 Overdyeing**

**p. 66 Stitch-&-  
slash**

**p. 74 Applied  
fringe**

### Charts and symbols

**RS.** Our charts represent the right side (RS) of the fabric. Each 'square' represents a stitch; a row of squares represents a row (or round) of stitches. When facing the RS of the fabric, read the chart from R to L (as you work) and knit or purl the stitch as the symbol indicates. If you are working around (circularly), work every round thus.

**WS.** If you are working back and forth in rows, every other row will be a wrong side (WS) row. Read WS rows from L to R (as you work). Remember that the symbol indicates the stitch on the RS of the fabric.

Heavy lines on the charts are used to separate pattern repeats from edge stitches.

### Make 1

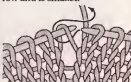
**Uses.** (Single increase, M1.)  
Form backward loop with yarn.



To form loop, insert index finger under yarn from front and turn back. Tighten loop.

### Make 1 raised inc

The loop is formed in previous row and is smaller.

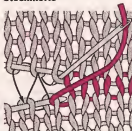


With left needle from front, pick up strand between last st knitted and next st. Knit twisted.

### Grafting

**Uses.** An invisible method of joining knitting horizontally: row to row. Useful at shoulders; underarms; tips of mittens, socks, and hats. Substitute for casting off and seaming. Invisibility and flexibility are its advantages. Highly textured or weak yarns are to be avoided.

### Stockinette



1. Arrange stitches on two needles.

2. Thread a blunt needle with matching yarn (approximately 1" per stitch).

3. Working from right to left, with right sides facing you, begin with preparatory steps 3a and 3b.

3a. Front needle: yarn through 1st loop as if to purl (from the back), leave stitch on needle.

3b. Back needle: yarn through 1st loop as if to knit (from the front), leave on.

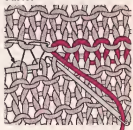
4. Work 4a and 4b across:

4a. Front needle: through 1st stitch as if to knit, off: through next st as if to purl, on.

4b. Back needle: through 1st stitch as if to purl, off: through next st as if to knit, on.

5. Adjust tension to match rest of knitting.

### Garter



1. Arrange stitches on two needles so stitches on one needle come out of purl bumps (lower needle) and stitches on the other needle come out of smooth knits (upper needle).

2. Thread a blunt needle with matching yarn (approximately 1" per stitch).

3. Working from right to left, with right sides facing you, begin with preparatory steps 3a and 3b:

3a. Front needle: bring yarn through first loop as if to purl, leave stitch on the needle.

3b. Back needle: bring yarn through 1st loop as if to purl, leave stitch on the needle.

4. Work 4a and 4b row:  
4a. Front needle: through 1st st as if to knit, off: through next st as if to purl, on.

4b. Back needle: through 1st st as if to purl, off: through next st as if to knit, on.

5. Adjust tension to match rest of knitting.

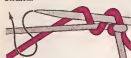
# SCHOOL—A REVIEW

## Invisible cast on

**Uses.** As a temporary cast on, when access to the bottom loops is needed: to knit, graft, attach a border, or for an elastic hem.



1. Knot working yarn to contrasting junk yarn. With needle in right hand, hold knot in right hand. Tension both strands in left hand; separate the strands with fingers of the left hand. Yarn over with working yarn in front of junk strand.



2. Holding junk strand taut, pivot yarns and yarn over with working yarn in back of junk strand.

3. Each yarn over forms a stitch. Alternate yarn over in front and in back of junk strand for required number of stitches. For an even number, twist working yarn around junk strand before knitting the first row.

4. Later, untie knot, remove junk strand, and arrange bottom loops on needle.

## I-cord

I-cord is a tiny tube of stockinette stitch, made with 2 double-pointed needles.

1. Cast on 3 (or more) stitches.



2. \*Knit 3 (or more). Do not turn work. Slide stitches to right end of needle.

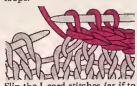
Repeat from\* for desired length. The tube forms as the yarn is pulled across the back of each row.

## I-cord BO

For this variation of Elizabeth Zimmermann's finish, CO 3 (or more) sts. Slip these stitches (as if to purl) onto left-hand needle.

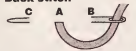


\*Knit 2, work next I-cord stitch together with a stitch to be bound off, knitting the 2 stitches together through the back loops.



Slip the I-cord stitches (as if to purl) back onto left-hand needle. Repeat from\* until all sts are used up (actually BO).

## Back stitch



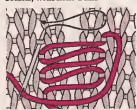
1. Bring needle out at A. Insert needle at B and bring out at C.

2. Insert needle at A and bring out at D.

3. Work row of stitches from right to left, forming each stitch from left to right, as shown.

## Mattress stitch

**Uses.** Produces good-looking seams, with little bulk.



For an elastic seam, don't sew too tightly.

## Sl2-k1-p2sso

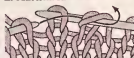
**Uses.** A centered double decrease.



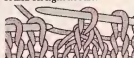
1. Slip 2 sts together to right needle as if to knit.



2. Knit next st.



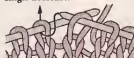
3. Pass 2 slipped sts over knit st and off right needle.



4. Completed: 3 sts become 1; the center st is on top.

## SSK

**Uses.** SSK is a left-slanting single decrease.



1. Slip 2 sts separately to right needle as if to knit.



2. Knit these two together by slipping left needle into them from left to right.



3. Knit them together with right needle.

## Short rows, improved

**Uses.** Each short row adds two rows of knitting across a section of the work. \*Work to a certain point, turn, work back in the other direction, and repeat from\* (once for one short row). Unless you want a hole to show at the turn, work a wrap as follows:



1. \*Slip next stitch as if to purl. Bring yarn to right side of work and slip stitch back to left needle. Turn work, return yarn to wrong side, and work to other turn point, repeat from\* once.



2. When you come to a wrap on the following row (or round), make it less visible by knitting or purling the wrap together with the stitch it wraps. Thanks to Medrith Glover and Valerie August.

## Shoulder bind off

**Uses.** Instead of binding off shoulder sts and sewing them together.



**Ridge effect.** Place wrong sides together. Back stitches on one needle and Front stitches on another. \*K2tog (one from Front needle and one from Back needle). Rep from\* once. Bind first stitch off over 2nd stitch. Continue to k2tog (1 Front stitch and 1 Back stitch) and bind off across.

**Seam effect.** Place right sides together.

# WOVEN



Both sides of a shawl or runner fabric must be presentable. Woven arrowheads on one side are echoed by pointillist peaks on the other.

(CONTINUED FROM P. 23)

*Slip stitch patterns require more rows to reach the same length. Notice that the row gauge here is about 1½ times the usual.*

By Lily Chin

**Size.** Finished piece without fringe: 60" by 16", for a shawl or table runner.

**Materials.** A. Crystal Palace's 'Biwa' (100% mercerized pearl cotton; 50g/approx 93 yds), 6 skeins in color #8923 Moss (MC). B. Crystal Palace's 'Mikado Ribbon' (50% cotton, 50% rayon; 50g/approx 103 yds), 2 skeins each in colors #305 Amber (A), #319 Mauve (B), #466 Bark (C), #320 Maize (D), and #548 Berry (E). C. Circular needles at least 29" long in Size 8 or size needed to obtain gauge. D. 10" piece of cardboard to gauge 20" lengths for fringe. E. Crochet hook for fringing.

**Gauge.** 20 sts and 44 rows equal 4" over Pattern st. (Exact gauge is not as important as usual, but get something close to approximate size and feel of piece.)

**Notes.** 1. Slip first st of each row for selvage; RS, slip as if to knit; WS, slip as if to purl. 2. Carry MC along side edge when not in use. 3. Piece is worked along long edge. To adjust finished length to any desired size, multiply inches by 5 sts, then round off to get *pat st* multiple of 4 plus 2. 4. To adjust finished width, just

stop at any point after completing a MC row sequence. 5. If fringe is not desired, do not leave tails of ribbon; weave in ends instead.

**Method.** With MC, loosely CO 302 sts (or use ndl 1 or 2 sizes larger for CO), do not join but work back and forth on circ ndls. **Set up row:** Sl first st for selvage and k across. Drop MC, attach ribbon color A leaving 10" tail at beginning as part of fringe and work Rows 1-4 of *pat st*, end ribbon leaving 10" tail and pick up MC. Work Rows 5-8 of *pat st*. Drop MC and attach B, leaving 10" tail, work Rows 9-12 of *pat st*, end ribbon leaving 10" tail and pick up MC. Work Rows 13-16 of *pat st*. Drop MC and attach C leaving tail, work Rows 1-4 of *pat st*, end C leaving tail and pick up MC. Work Rows 5-8 of *pat st*. Drop MC and attach D leaving tail, work Rows 9-12 of *pat st*, end D leaving tail, pick up MC. Work Rows 13-16 of *pat st*. Drop MC and attach E leaving tail, work Rows 1-4 of *pat st*, end E with tail, pick up MC.

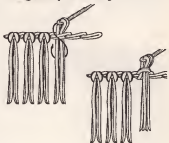
Continue in this manner alternating every 4 rows of *pat* in MC with 4 rows of ribbon in continued color sequence of A, B, C, D, and E until piece meas 16" or to desired length (finished width), end with the last row of an MC sequence, BO loosely with MC on RS, end off. **Optional:** SC along CO and BO edges with Biwa. ~

## Knitter's FINISHES:

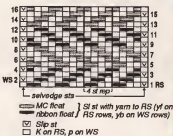
### Applied Fringe



Wind yarns around card-board and cut at one end. For fringe on edge without tails: match colors to stripes, loop center of two 20" strands held tog through slip-st selvages, and pull ends through. For edge with tails: loop center of one 20" strand through sl-st selvages and pull ends (including tails left in knitting process) through loop. Work one fringe loop for every 4 rows.



## Knitter's PATTERN: Woven Arrowheads



### In other words:

*This pattern worked in only one color.*

(Mult of 4 plus 2) [Rows 1-4 always worked with ribbon.] ROW 1. (RS) Sl first st for selv, \*k2, bring yarn to front and sl2 sts as if to p (sl2yf), bring yarn to back; rep from\* across, k last st. ROW 2. Sl first st, p1, \*bring yarn to back and sl2 sts as if to p (sl2yb), \*bring yarn to front and p2; rep from\* across. ROW 3. Sl first st, \*sl2yf, k2; rep from\* across, k last st. ROW 4. Sl first st, sl1yb, p2, \*sl2yb, p2; rep from\* across, end sl1yb, p last st.

[Rows 5-8 always worked with MC.] ROW 5. Rep Row 1. ROW 6. Rep Row 4. ROW 7. Rep Row 3. ROW 8. Rep Row 2.

ROWS 9-12 [always worked with ribbon]. Rep Rows 5-8.

ROWS 13-16 [always worked with MC]. Rep Rows 1-4. Rep Rows 1-16 for *pat*, changing color of ribbon for each 4-row section in A, B, C, D, and E sequence.

CONTINUED FROM PAGE 49.

**Sizes.** S (M, L) to fit 32-34, (36-38, 40-42)" chest.

**Finished measurements.** A. 19% (21%, 22%)". B. 9% (10%, 11)". C. 2". D. 14 (15, 16)". E. 9". F. 13". G. 16% (17%, 18%)". H. 3% (4%, 4%)". I. 3% (3%, 4)". J. 18 (19, 20)". K. 9 (9%, 10)". L. 18%.

**Materials.** A. Hayfield's 'Grampian Chunky' (45% acrylic, 40% nylon, 15% wool; 100g/approx 154 yds), 12 (13, 14) balls in color #036011 white (MC). B. Hayfield's 'Masquerade' (88% acrylic, 11% nylon; 50g/approx 74yds), 4 (5, 6) balls in #043001 black. C. Knitting needles in sizes 8 and 10 or size needed to obtain gauge. D. 6 buttons, %".

**Gauge.** 15 sts and 20 rows equal 4" with larger needles and white over St st.

**Back.** With smaller ndls and white, CO 74 (80, 84) sts and work in k1, p1 rib for 2". Change to larger ndls and St st, following *Back chart* for color changes. Work even until piece meas 16 (17, 18)". At beginning of next 2 rows, BO 7 sts; 60 (66, 70) sts. Work even, continuing color changes from chart, until piece meas 25 (26, 27)". BO.

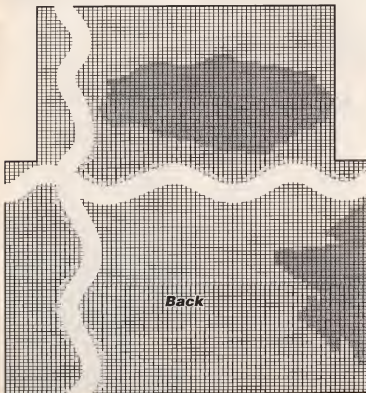
**Front.** With smaller ndls and white, CO 35 (38, 40) sts. Work in k1, p1 rib for

2". Change to larger ndls and St st, following *Front chart* (p. 49) for color changes. Work even until piece meas 16 (17, 18)". At armhole edge BO 7 sts, and at the same time, dec 1 st at neck edge every 3 rows 14 (14, 15)x; 14 (17, 18) sts. Work even until piece meas 25 (26, 27)". BO.

**Sleeves.** With smaller ndls and white, CO 34 (36, 38) sts and work in k1, p1 rib for 2". Change to larger ndls and St st, following *Sleeve chart* (p. 49) for color changes, inc 1 st each side every 5 rows 17 (16, 15)x; 68 sts. Work even until piece measures 20 (21, 22)". BO.

**Finishing.** Sew shoulder and side seams; sew sleeve seams. Set sleeve into body and sew.

**Buttonband.** With smaller ndls, white, and RS facing, pick up 95 (97, 99) st along R Front, 32 (34, 36) along Back neck, and 94 (96, 98) along L Front. Work k1, p1 rib for 1 row (WS row). Measure R Front Band and mark placement for 6 BH. The first should be 1/2" above bottom edge; the last just below beginning of neck shaping. *BH row:* At each marker, following a k st, yo, k2tog. Work 3 more rows k1, p1 rib. BO in rib. ~



## Advertiser index

Artistic Designs	60
Bare Hills Studios	59
Beck's Warp and Weave	14
Brown Sheep Co	31
Bryspun	54
Classic Elite	IBC
Cochenille Computer Knit Products	60
Concepts in Yarn & Needlepoint	29
Cottage Creations	37
Cotton Clouds	12
Create Something Beautiful	70
Dixie Falls Designs	70
Fiesta Yarns	71
Fingerlakes Woolen Mill	70
For Generations	55
Griesel Farm	54
Halcyon Yarn	58
Hazelcrafts	60
Jamie Harmon	70
Jesse's Spring	28
John Bathgate & Co.	37
Joseph Gail, Inc.	4
The Knitting Guild of America	14
Knitting Machine Center	29
Laguna Needleworks	45
Lambspun of Colorado	54
Lanas Margarita	47
Lane Borgosia USA, Inc	13
Louët Sales	28
Michelle Woodford Designs	55
N.E.W. Designs	70
Needlepointers by Anne Louise	70
Nick-Em	31
Northfield Meadow	60
On the Inca Trail	36
R.G. Roberts	4
Pandora's Closet of Needlearts	44
Patternworks, Inc	60
Peggy Sue Designs	60
Penelope Crafts	38
Principles of Knitting	47
The River Farm	28
Rosemary Drysdale	71
Roundup Wools	38
Schoolhouse Press	5, 36
Sew-Knit Distributors	21
Sheepy Shop	45
Simple Pleasures	60
Simpson-Southwick	58
Skacel Imports	54
The String Slinger	59
Taunton Press	14
Threadneedle Fibers	70
Village Wools	70
VWS-White Knitting	47
VWS-Studio Knitting Machines	39
Weavers Shop and Yarn Co	20
Wilde Yarns	44
Wooly West	60
Yarn Paradise	15
Zandy's Yarn, Etc.	59

(CONTINUED FROM PAGE 80)


**Pillow.** With A, CO 100 sts and work in St st following the chart. I used long strands for my bits of yarn: very long ones for borders, slightly shorter ones for other motifs. Remember, it is easier to cut off a long strand (say 3 or 4 arm-lengths) than to add another length when you run out. This yarn is so thick it doesn't tangle or knot inadvertently. Also, do not join by knitting the old and new yarns together in one stitch. This yarn is too thick. Just end one strand and start the next with the next st, tying the two ends together with a square knot when you finish.

**Finishing.** With crochet hook, scissors, and strong fingers, knot every end you can on the back, and weave the rest through a stitch or two. Remember that the iron-on interfacing will cover any mess and hold everything together, so don't spend too much time with those ends. When finished, turn RS up, admire mightily, and block. Then, cut the interfacing so it covers the pillow (if it is necessary to piece the interfacing, allow at least 1" of overlap where the pieces meet). Fuse to the back of the piece according to instructions accompanying interfacing, being careful not to stretch the knitting as you iron. I left the outer black border 'unfused' for greater ease in sewing.

**Pillow back.** Cut two pieces of backing 30" x 18". Hem each piece along one 30" side, being careful to 'mirror' them if your fabric has a RS and WS. Placing RS together, sew each backing to pillow, overlapping hemmed edges in the middle. Turn RS out and lay flat. Cut Velcro tape into three 1" pieces. Sew onto underside of overlap, to prevent backing from gaping. Insert pillow form. Lean back and admire!

The area charted is one-quarter of the finished piece. This is possible since the symmetrical design mirror images in width and length. A small drawing shows the complete design.

Knitting from the chart. Each row of chart is half of a row of the pillow. Read the row first from R to L (knit from edge of pillow to center of pillow), then from L to R (knit from center to other edge of pillow). The first 3 charted rows are worked in color A: purl Row 1, knit Row 2, purl Row 3. Row 4 is a RS (knit) row: k3A, k47F (to center of chart), k47F, k3A. You will notice that in this design the color pattern changes only on RS rows, so for Row 5: p3A, p47A (center of chart), p47A, p3A. Even though Row 4 begins on the R edge of the pillow and Row 5 on

the L edge, the chart is read the same: R (edge) to L (center), then L (center) to R (edge). After working 70 charted rows (vertical center of pillow), begin working rows in backwards order: 70, 69, 68, etc. After seeing how quickly this large pillow can be knit, you might want to try Jennifer's first idea—a knitted rug. 

Charted area

Different types of color patterns lend themselves to different types of charts. In this outline chart, each color area is outlined with a heavy line. The color used to work the outlined stitch is indicated by a heavy letter.

This pattern is worked in intarsia. (Although you might usually consider duplicate stitching the small 4-st squares, this is not recommended with a heavy rug yarn.) Each outlined area requires a separate length of yarn (bobbin, if you prefer).

You may find it easier to work if you first color in the chart. Xeroxing the chart before coloring allows for last minute experimentation in color placement.

- A Black, #050
- B Brown, #115
- C Dark gray, #148
- D Light gray, #168
- E Tan, #143
- F White, #005

70 rows: work to center and back for pillow

50 sts; work to center and back for pillow



Navajo rugs have been woven for hundreds of years, although the patterns which are currently popular were mostly developed in the last century. The weavers in the Two Grey Hills area (western central New Mexico) are one of the few groups to use undyed wool, which they often card and spin entirely by hand (only the black is dyed). They are also the only group of Navajo weavers to own brown sheep. The colors of their rugs reflect their skillful blending and carding of these wools. Two Grey Hills rugs are renowned for their finely spun wool. Some older rugs are worked with 80-100 wests per inch. For knitters, a yarn that fine would knit at a gauge of 18-20 stitches per inch!



*A strikingly beautiful tapestry rug woven by Marilyn John, one of the best Two Grey Hills weavers, was my inspiration. Her rug is woven 64 wests/inch, requiring weeks and weeks of work, while mine is a quick 10-15 hours knitting.*

# TWO GREY HILLS

By Jennifer M. Kahl

**Finished measurements.** 30" square.

**Materials.** A. Paternayan Bros.' "Paternaya Pat-Rug" (100% wool; 4 oz/40 yds): 3 skeins each in colors #143 tan (E) and #115 brown (B); 2 skeins each in colors #050 black (A) and #005 white (F); 1 skein each in colors #148 dark gray (C) and #186 light gray (D). B. Size 10/29" circular needle, or size needed to obtain gauge. C. Medium crochet hook to tuck in ends for finishing. D. Woven (not knit) fusible interfacing, enough to cover a square 30" x 30". E. 30" square pillow form, or about 5 lbs of stuffing and sufficient muslin to sew an inner pillow. F. 3" of 1" wide Velcro tape. G. Fabric for pillow back, two pieces 30" x 18". H. Sewing machine and thread to match outer border of pillow.

**Gauge.** 13 sts and 18 rows equal 4" in St st blocked flat.

**Notes.** 1. This pillow can easily be adapted to other sizes by changing yarns. For example, for a standard 16" square pillow, use the same chart with yarn which will give you a gauge of 25 sts/35 rows equals 1". 2. If you want to expand this into a rectangular rug, redraw the chart, giving yourself a picture which fits into 220 rows (48"), for instance. When I was creating this one, I just picked a few motifs (steps, 'little hills' around the border, stepped triangles, etc.), a pencil and a good eraser, and fiddled until they fit into the number of stitches and rows I wanted.

(CONTINUES ON PAGE 79)